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ART. I. *On Effect in Architecture.* From the French of QUATREMÈRE DE QUINCY. By P.

IN works of art, *effect* is a quality, of which the property is, to give a lustre to other qualities; and to attract or fix the eye and the attention of the beholder upon them, by displaying something striking. This quality is not considered as belonging to art, because it makes itself also felt and sought after in the works of nature; and in them, as in the works of art, it is best defined by its opposites. Thus there are some human countenances without effect: they are those which, notwithstanding their regularity of feature and beauty of complexion, want, either in the eyes, colour, or air, a certain vivacity, which gives to the face a look of intelligence, feeling, and expression.

In painting, effect is an indispensable quality: the opposite of effect is monotony. In nature, there are many beautiful sites, which to a painter would be deficient in those contrasted lines and masses, which the eye especially seeks for in the works of art. These are sites, or situations, without effect. The same may be said of objects either deprived of light, or placed under a meridian sun: in both cases they want that contrast of light and shade, which can alone produce a greater or less degree of effect. These observations are merely preliminary, and are intended to define, by obvious comparisons, the nature and species of the quality called effect.

Effect, in Architecture, may be considered under a certain abstract, but at the same time material, sense, as an assemblage of projections and hollow spaces, or smooth and rugged surfaces, which contain materials for more than one kind of contrast, and consequently include combinations capable of producing more than one species of effect. Contrasts of light and shade spring from these varied combinations, and aid in producing effect; and it is certain that a uniform mass of even surfaces, without hollow or projection, could produce no other impression than

that of monotony, which is the same thing as want of effect. A mass presenting one smooth unvaried surface, however imposing it may be from its size, is incapable of producing more than one kind of idea in the mind; and thus, after the first general impression has been given, the sight of it, exciting only repetitions of the same idea, becomes wearisome from its monotony. The Egyptian pyramids are grand from their size; but nothing can be imagined more wearisome than for an architect to be condemned to view a pyramid constantly from one point of view. No new ideas would arise in his mind, and no new combinations of forms would suggest themselves, and he might as profitably, in an architectural point of view, gaze on the barren sands of the desert, or the calm surface of the Dead Sea. Very different would be the mental position of the same individual living opposite to the façade of the Louvre, the colonnade of St. Peter's, or the peristyle of the Pantheon: he could every day receive new impressions, and could with difficulty exhaust the store of combinations to which the effect of these works would give rise.

There are two distinct kinds of effect produced by architecture, which may be attributed to two distinct causes: the one is dependent on composition, and the other on execution.

The effect that depends on composition is that which results from the varied use of what are called hollows and projections in an edifice. These must, of course, be in a great measure regulated by the variety and harmonious combinations of the lines of the plan: but it is the masses forming the elevation that produce the effect; and which, by multiplying the points of sight, multiply also the impressions transmitted from the eye to the mind, and thus give rise to new combinations of ideas. It is by this variety of aspect that an edifice becomes a sort of theatre, the scenes of which appear to change, either according to the different points of sight from which it is contemplated, or to the varied disposition of the light which falls differently upon the various hollows and projections of the edifice at different periods of the day.

Nothing, as some authors have observed, can demonstrate plainer the nature of effect in architecture, than the different impressions produced upon the mind by columns and pilasters. "It is not," observes Le Roy, "the real size of an edifice that determines its effect, but the idea that it gives of size." All persons in the habit of viewing buildings must have observed that the façade of the Pantheon affects us more strongly than that of St. Peter's at Rome, although the columns of the portico are considerably thicker and larger in the latter than in the former. This difference arises from the circumstance of the columns of St. Peter's being attached to the wall, and thus rendered inca-

pable of producing the varied effect that springs from the depth of the peristyle at the Pantheon.

Architectural effect, in the composition of buildings, results from the composition creating in us two kinds of sensations: the one partaking of a sort of still life, as in a picture, the immovable objects of which cannot vary, however we may alter our position; and the other participating in a species of animated nature, which, by a change in our situation, appears itself to change, and in reality does so, with respect to the different aspects of the same edifice. It also depends upon a moderate use of the objects of variety of which the art has it in its power to dispose. If, as we have already shown, an entirely smooth surface, void of all details, leaves our eyes and our minds in a state of complete inaction; so the exact contrary, consisting of an extreme multitude of parts and details one upon another, by exciting a confusion of ideas, gives us too much trouble to examine and judge, and, by an ostentatious endeavour to create effect, totally fails in its object.

With respect to decoration, effect should confine itself to a limited use of the means of variety. Gothic artists, in their frontispieces of churches, have multiplied details to excess; but, by going too far, they have often failed in effect. Too many compartments, as well as too few, equally destroy effect. Compartments certainly assist the action of sight; but too many cause the eye to turn away from fatigue, and too few, from indifference. If, then, effect is a quality intended, in architectural composition, to gratify the spectator, and to give him pleasure in observation, the action of this quality will be annulled either by an excess or by a deficiency of details.

The second sort of effect is that which depends upon execution, understanding by that word nothing that relates to the science, or even to the details, of construction, but the means, apparently purely material, which are employed to give to each part its proper form and value. This kind of effect is one of which the plans and drawings belonging to construction can neither fix the measure nor prescribe the mode. Some people imagine that, to produce great effect by means of execution in the members of architecture, or in the masses, details, or profile of an edifice, they must be left by the tool of the workman in something like a neglected or rough state, which would not bear a complete finish; and which, for example, in decorative figures, partakes of the nature of outlines or rough sketches. The best works of the Greeks give the most formal contradiction to this practice. There is no architecture more designed for, or more calculated to produce, effect, than the Greek Doric temples; and yet no where are the profiles and details set forth with more boldness and energy. All the details of those grand

masses, which, viewed together, produce so bold an effect, are found, when we examine them near, to be chiseled and finished with the utmost precision; and the whole is arranged so as to produce the greatest possible impression, without the appearance of any pretension to effect. To a massive capital succeeds a fine and slender fillet; after a profound hollow, comes a slight and feeble projection; and thus effect is produced, precisely because it appears never to have been intended, or even thought of.

Greek architecture, in the effect of its largest masses, has followed the same system as that pursued by the Greek sculptors in the execution of their finest and most enormous colossal statues. The moderns, on the contrary, in almost every thing, when they want to produce effect, endeavour to make it all effect: this is the most certain way of not attaining their end.

The various decorators, who succeeded each other in St. Peter's, have exaggerated in this manner some of the figures on the archivolts of the nave. Without doubt, the execution of ornaments intended to be viewed from a distance should have a certain degree of boldness to give them effect; but this boldness should not preclude either delicacy or neatness of workmanship. The remains of antiquity furnish us with models of the kind of effect of execution which is most suitable to ornaments so placed. In them, also, we may observe that the effect of architectural execution, like that of all other qualities, exists in a certain medium between extremes; that is to say, in an alternate use of what is styled, in music, the *piano* and the *forte*.

The word effect may also be understood in a more general sense, as simply signifying the result of what the works of nature and art cause us to experience. When we speak of judging of the effect of a work, on an architectual plan, we mean nothing more than foreseeing what it will be, or how it will appear when finished. Nothing, however, is more hazardous than such preconclusions, when there is nothing more than simple delineation to found conjecture upon. It was formerly the custom to make a little model in relief of all buildings of any importance; and this is the only true way of prejudging the impressions that will be made by the finished buildings, whether those which depend upon the action of light, or those which are the result of a connexion between the projections, distributed members, and profiles of an edifice, with its total mass, or whole.

When Paul III. wished to finish the Farnesian Palace, which San Gallo had commenced, and carried up to the entablement, he called in Michael Angelo, and fully approved of the design presented to him by that celebrated artist. Notwithstanding this, however, and notwithstanding the confidence which a great mind always feels in its own resources, Michael Angelo was not

satisfied. He knew how deceptive all calculations are that are intended to estimate the effect of great things by small ones; and he knew that even the laws of optics are not sufficient to enable an artist to judge, from a mere drawing, of the effect that will be produced by masses and details. Even a small model he did not consider sufficient; but he made an angle of the palace itself serve as a model to exhibit the grandeur of his design.

We ought to allow that, in general, effect, when understood to signify the result of architectural combinations, particularly the impression that the character of each erection may produce, can scarcely, in simple designs, be more than guessed at, even by professors of the art: still less can those who are unacquainted with it, that is to say, the public, or the patrons themselves, pass judgment upon reduced representations, which are only to the projected edifice what a sketch is to a colossus.

ART. II. *Architectural Pedantry.* By CANDIDUS.

EVERY one is aware that the doctrines of Vitruvius have lately been impugned very unsparingly, to the very great scandal of many who have, nevertheless, entered into no satisfactory, or even plausible, defence of that "venerable" authority; and no one has attacked these doctrines more ably than Mr. Hosking, in his Treatise on Building and Architecture, in the *Encyclopædia Britannica*. Essentially anti-Vitruvian, in the utmost force of the term, instead of laudably taking for granted the opinions hitherto transmitted from one writer to another, Mr. Hosking indulges in a spirit of examination as obstinate as it is dangerous. Very far is he from being dazzled by celebrity, however extensive it may be, if it appears to him to rest chiefly upon tradition, and, although hitherto unquestioned, to be in itself anything but unquestionable. Even some of those who may agree with him in the main, may, perhaps, be of opinion that, upon certain points, he has gone rather too far, or, at least, expressed himself in stronger, not to say more unguarded, terms than it behoved him. Even that I entirely agree with him is more than I can affirm: there are several, and those, too, by no means unimportant, matters in which I differ from him essentially; yet, as regards his originality, his vigour of expression, and the earnestness with which he ventures to think for himself, for these he deserves unfeigned thanks. Owing to these qualities, the subject itself acquires, in his hands, a freshness and animation that could have been scarcely anticipated, particularly

in a treatise of this nature, where the writer is confined to a hackneyed track, and within limits that preclude discursive criticism.

Most of those who have written upon the art have chiefly shown their ingenuity in inventing and keeping up a mystical cant, most barrenly imaginative, and far less akin to sound reasoning than to Pope Innocent's explanation of the enigmatical significancy of the four rings he sent as a present to King John; who, by the by, has been greatly belied if he at all profited by the so-typified cardinal virtues. Of about as little avail to the architect are those occult virtues, those talismanic proportions, those numerical harmonies, which are supposed to be inherent in the ancient orders, — their indefeasable prerogative under the most contradictory circumstances. It is something worse than impertinence to insist upon our admiring arithmetically, or, rather, upon our admiring the various items, which, when cast up, will be found to produce a total altogether different from what is assumed.

Menzel (see *Versuch einer Darstellung*, &c., von Carl August Menzel; Berlin, 1832), a recent German writer, who may be considered a decided anti-Vitruvianist, remarks that it is astonishing, that for so many centuries people should have looked at such creations of fancy as the ancient orders, as little more than matters of numbers and computation. To imagine that the inventors, or, we should rather say, the perfecters, of the Grecian orders aimed at, or even thought of, certain arithmetical coincidences subsequently verified, would be preposterous enough, even were it not contradicted by their practice, which exhibits a latitude most uncomfortable and provoking to those who think that a code of art might be drawn up much in the same manner as the building act; who have not an idea beyond their infallible "Elegant Extracts" of architecture; and, in short, who are systematisers "upon principle," without system. With men of this stamp, whether they be practitioners or critics, rules are every thing. Provided they are but adhered to, nothing can go wrong: genius and taste may be dispensed with, and, indeed, ought to be, as very unmanageable and refractory subjects; while the dullest and most trivial things may pass muster under favour of those rules which constitute what is significantly enough termed *regular* architecture.

Never yet was anything truly great or valuable in art achieved by dint of mere rules: the utmost they can do is to prevent positive errors. By no means, however, does it follow that the observance of them will guard against all vices, because there must ever be more or less of which rules will stop short; and here it is that originality discovers, while imbecility betrays, itself. It is not criticism, but sheer quackery, which solicits

admiration for mere beauties of routine, and which looks only at parts and fragments, without forming any estimate of the whole. A very poor painting may exhibit tints, here and there, that, considered merely as colours, may be exceedingly fine; and an unwashed palette may display hues equal to any that we meet with in Titian or Rubens: yet colours are one thing, and colouring another; nor do random and unmeaning accidents of the kind alluded to excite any pleasure. Were it, too, not for the cant that has been kept up on one side, and the ignorance that has blinded people on the other, the world would long ago have found out that the same holds good in regard to architecture as to the other arts, although not precisely in the same degree. This prevalent, and, for the most part, utter ignorance in regard to the powers of architecture as one of the fine arts, has favoured a grovelling pettifogging system of criticism, which has thoroughly drugged us with nostrums of one kind or other. No matter what particular style be advocated, the quackery made use of for the purpose is pretty much the same. In unqualified unquestioning bigotry, the admirer of Ictinus yields not one jot to the idolater of Palladio; the patriotic venerator of our old English architecture is not a whit more liberal than the most dogged worshipper of Vitruvius; while his very patriotism serves to dignify his one-sided obstinacy. Differ as they may from each other, they all agree in admiring by rote, and in discountenancing any attempt to step beyond certain limits they have been pleased to set up. So strongly, indeed, have they fortified their respective systems with circumvallations of rules, that we may be excused for imagining them to have been devised for the special protection of stupidity; and that, out of favour to this latter quality, genius itself must not be allowed to advance one step out of the regular track, lest its blundering imitators should lose themselves among quagmires. Another good reason, too, for granting no such liberty is, that it would occasion sad perplexity to the critics, who would be obliged to extend, if not entirely to revise and remodel, their statutes. It must be admitted, however, that these wholesome and well-intentioned regulations do not work altogether as they ought to do: genius, indeed, is made to keep pace with mediocrity; yet imbecility always contrives to betray itself by some blunder, by some egregious piece of *gaucherie*, notwithstanding all the training and prompting it receives. Architects of this stamp (and their name is Legion) are not unfrequently misled, even by their very affectation of purity, into the most extravagant solecisms imaginable; perpetually misquoting and misapplying their authorities, and sneaking about in their stolen peacocks' feathers, in the most unpeacock-like manner imaginable.

There are so many contingencies, all requiring to be taken

into consideration, that what may be a merit under one set of circumstances, may be utterly the reverse under another. Our modern architectural legislators ought, therefore, to be either far more despotic, or far more liberal, than they actually are; and, unless they choose to proscribe all private judgment, they ought to allow that independence of previous authorities which is the privilege of every other art. Instead of this, they only permit us to err by rule, and to be inconsistent according to the most approved etiquette. To deviate from the received proportions of any one of the orders would be little short of sacrilege: the whole fraternity would be up in arms against the unlucky wight who should be guilty of such profanity: but to apply an order so that it shall be utterly at variance with every thing in the design, and so as to destroy all general harmony of proportions, seems to be perfectly consistent with the staunchest orthodoxy. Provided every thing, taken individually, be *selon les règles*, it matters not how intolerably bad the compound itself may prove: it is enough that it ought to be excellent, the several ingredients being all very palatable in themselves. I shall, perhaps, be thought to be here indulging somewhat too freely in caricature. Alas! I feel that this representation of the case falls far short of the actual absurdities that have been perpetrated under the sanction of the legitimate school. I am sometimes tempted to believe myself labouring under some obstinate mental hallucination, in fancying that architecture addresses itself to the eye rather than ear, since so many seem to be of quite a contrary opinion, and to suppose that it is the ear alone which takes cognizance of the beauties of this art. Why, else, are we stunned with praises bestowed upon things, the merit of which lies not in any discernible qualities, but in the names and words employed to describe them, and in beauties, the exquisite proportions of which are too subtle to be detected by our visual organs, and can be made obvious only by arithmetic? According to my own wayward notions on the subject, the most important question to be put, as concerns the æsthetic value of any production in architecture, is not whether it possesses this or that particular quality, whether it conforms with this or that rule, or answers to any specific denomination; but whether it exhibits that final quality, upon which the efficacy of all the others depends: in one word, does it captivate us by its *effect?* I do not mean by "effect" merely that which catches the eye at the first glance, but that which will bear to be studied, and, in fact, which cannot else be fairly appreciated, it being itself the result of study and mind, even when the particular nature of it may have originally been suggested to the artist by some fortuitous hint.

Here, then, we may obtain a kind of anchorage, which will

prevent our being driven to and fro, in restless uncertainty, amid shifting theories and dogmas. As in all the other arts, in poetry and music, as well as painting and sculpture, so also in this, effect is the soul, at least the manifestation of it; and, provided there be this important requisite, it is a matter of very minor consideration in what precise mode it is obtained; whether it be owing to this or that particular quality, or whether it be derived from something too indefinite, or too peculiar, to admit of being expressed by a term of its own. A very notable discovery this! it will be said, which, putting us off with a mere verbal explanation, leaves us quite as far from the mark as ever; since we have yet to learn how this so much desired combination of qualities, comprehended under the word effect, may be attained. Undeniably such is, if not altogether, for the most part the case; nevertheless, it is a considerable point gained, inasmuch as it clears away not a few obstacles and stumbling-blocks lying in the path of criticism, and directs us at once as to what we ought to look to. Should there be any still so unreasonably reasonable as to insist that it is of little avail to be aware that is the grand desideratum in architecture, except it can also be shown wherein it consists, and how it may invariably be secured, we must remind them that at least the difficulty here is no greater than what attends all the other fine arts, poetry and music inclusive. At all events, to know that it is this aggregate quality (effect), and not the individual ones of which it is made up, which stamps a work of architecture with sterling value, helps us to get rid of sundry dangerous fallacies, and to establish a sound principle in lieu of them. It is something to be directed into a right road, although it depends upon our own exertions to advance in it.

Precisely is it because effect lies far beyond the reach of all technical methods and auxiliary rules that it is so rare of achievement, and so highly prized when accomplished. For the same reason, too, it is impossible to explain it theoretically with any tolerable degree of accuracy. In any given example, where the quality manifests itself, we can be at no loss to discover on what it depends; and such particular effect may afterwards be copied as often as we please: beyond this, criticism can aid us nothing, except in the way of vain conjecture; its province is the present and the past, and not the future. It is for the artist to draw upon the latter; for it would not be more absurd to suppose that Vitruvius himself could have formed an idea of a Gothic cathedral, than that criticism can predestine the yet embryo powers of art, or fathom the depths of its possibilities.

Rarely will artistical effect in architecture be found to arise from any one single quality; more frequently may it be traced,

not only to several concurrent ones, but to qualities and circumstances skilfully opposed to each other. How many contradictions, for instance, ofttimes go to make up general harmony! How much complexity is requisite, in order to produce what truly deserves the name of simplicity! Nearly similar effects, again, may be produced by very opposite causes; while seemingly similar modes of treatment may be attended with anything but like results. Neither, when the impression wrought upon us is the strongest, does it follow that the source of it is most obvious; so that, overlooking the principal cause, we may ascribe it to some far less influential one. Hence, an imitation will generally fall short of a good original, even in those parts wherein the model is professedly copied: the slightest oversight in working the problem may lead us farther and farther from its solution. Even in architecture, although the hand alone will do more than in any other art, the mind must also do something. Why have no copies from the Venus de' Medici, or from the works of Raphael, ever yet rivalled the originals? Because, however expert and talented they might be, the artists who have attempted to produce such fac-similes have never felt the *afflatus* that possessed the authors themselves: they have worked after other people's ideas. I do not go so far as to affirm that the same remark will hold entirely good in regard to architecture, where merely mechanical imitation can accomplish so much more than in the sister arts; but even here there must be some evidence of feeling. "And pray, Mr. ———," once said a very clever friend of mine, and one by no means without enthusiasm for his profession, "what do you mean by *feeling*, in architecture?" The question, at all times rather an embarrassing one, was in this instance particularly so, not to say mortifying, coming, as it did, from one who should hardly have needed any explanation. Little can I hope, therefore, that the term will prove more intelligible to others; except it be that its meaning will be better caught by those who are free from the prejudices resulting from a systematic mode of training, and a species of discipline which rather induces them to acquiesce in what others have determined, than stimulates them to nicer enquiries.

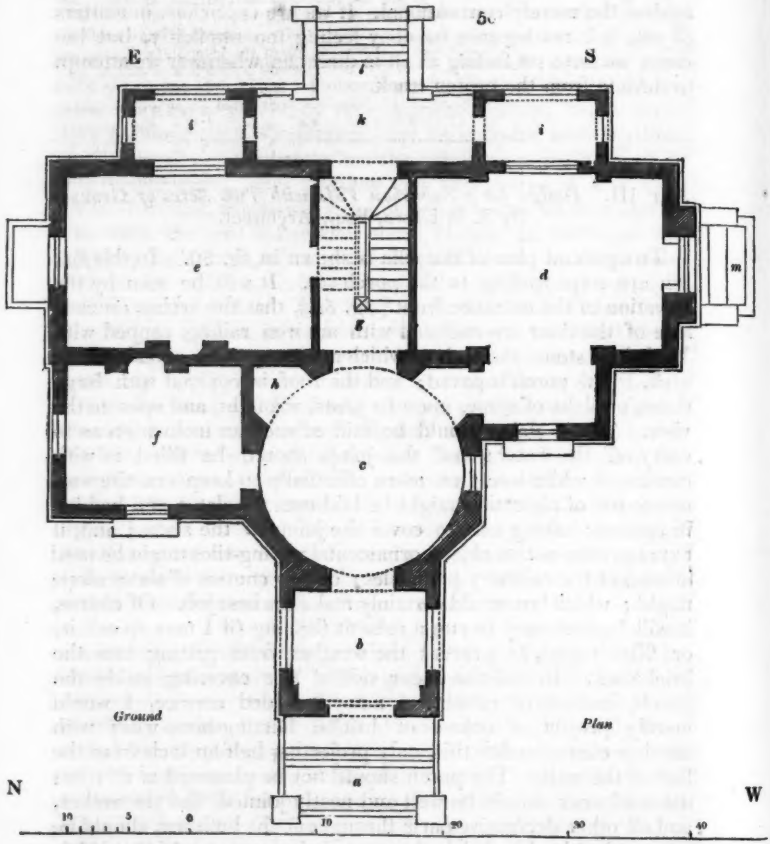
Feeling may be explained, for it cannot be said to be defined, to be that clear perception of his ideas, and consciousness of his aim, which enable the artist to express them intelligibly to others, and to impress the workings of his own mind on his productions. Some, however, may be apprehensive that so very vague a guide, answerable to no positive restrictions, will be more apt to mislead than not; and that it may serve as an excuse for any caprice. I think very differently, being of opinion that feeling is the very best security against caprice,

although we admit that it certainly is liable to prove refractory against the merely conventional. If we are capricious in matters of art, it is not because we obey feeling too implicitly, but because we have no feeling at all to direct us, whenever we attempt to deviate from the beaten track.

ART. III. *Design for a Suburban Villa with Two Acres of Ground.* By E. B. LAMB, Esq., Architect.

THE ground plan of the villa is shown in *fig.* 50. In this *fig.*, *a a* are steps leading to the porch (*b*). It will be seen by the elevation of the entrance front (*fig.* 55.), that the arches on each side of the door are enclosed with an iron railing, capped with Yorkshire stone, the ends of which are let into the reveals of the arch. The porch is paved; and the roof is covered with large slates, or slabs of stone, upon fir joists, wrought, and open to the view. These slabs should be laid at such an inclination as to carry off the water; and the joints should be filled in with cement or white lead; or, more effectually to keep out the wet, one course of plain tiles might be laid over the slates, and bedded in cement; taking care to cover the joints of the slates; and, if expense were not an object, ornamental paving-tiles might be used instead of the ordinary plain tiles; or two courses of slates alone might; which last would certainly make the best job. Of course, it will be necessary to run a cement flashing (if I may so call it) or fillet round, to prevent the weather from getting into the brickwork. Round the under side of this covering, inside the porch, instead of running a many-moulded cornice, I would merely project a course of bricks, herring-bone-wise, with another course under this, only projecting half an inch from the face of the wall. The porch should not be plastered at all; but the brickwork should be well and neatly jointed, and the arches, and all other decorative parts throughout the building, should be executed with white bricks (except where stone or other materials are mentioned); and the plain walls should be built with what are called seconds. The verandas, balconies, and all other weather projections, might be executed in the same way as the porch.

From the porch we enter the hall (*fig.* 50. *c*) through folding-doors, glazed with large squares of glass: there might be rich stained glass borders in these doors; and the window on the right of the entrance should have stained or figured glass. The hall ceiling should have a deep cove, with a very few mouldings under it, of rather a bold character, neither Gothic nor Grecian, but of a form well studied to receive the full benefit of the light



and shade; the ceiling might be paneled, and many appropriate ornaments might adorn it, without going to Greece for the honeysuckle, or stripping the genealogical tree for heraldic devices. The colour of the ceiling I should prefer being rather dark, the walls of a lighter hue, and the floor still lighter; but these tones should be so graduated as to soften off, as it were, into each other by almost imperceptible stages; when I say the tones should be thus, I mean the general tones of the whole apartment; for, as the mouldings in the ceiling and walls will produce dark shadows, and, occasionally, strong lights, the floor must also partake of the same character; for which purpose, oil-cloth, or a

pavement of two-coloured stones, or inlaid woods, when not too dark, would be proper. I am aware that this method will not be approved by many, nay, I may almost say most, people: they have been so accustomed to see white ceilings, dark walls, and darker floors, that it will be very difficult to turn the long-cherished custom upside down: but let us do it by degrees, and, if the dark colour is very objectionable, make it lighter — any thing but white. A large white ceiling, with an equally large portion of light in a room, completely destroys the effect of any piece of furniture, which has only small portions of white in it; what is it makes a room look cold and cheerless when there are no curtains? The glaring light, and white ceiling; this every person must have seen: but I am going out of the hall before I have finished describing it. On the right of the entrance door, and adjoining the window, is an arched entrance to the drawing-room: here would be a little triangular bit of ceiling, into which I would not forget to put its proper ornaments. How many and diversified might these be! A few minutes' thought would create so many pleasing designs to attract the eye and satisfy the mind at the same time, that I wonder antiquities should be ransacked for them. Opposite this entrance is a corresponding recess, well suited for a candelabrum, a figure, or an elegant pedestal and glass vase for flowers; or it might be used for an umbrella-stand, or for hats and coats: the only objection to this would be its being opposite to the drawingroom entrance; on this account, perhaps, the best situations for hat and coat stands would be on each side of the entrance door.

We will now leave the hall for the drawingroom (*fig.* 50. *d*). As this room is appropriated to all the elegant refinements of the present day, it should be rather light in its general character; at the same time preserving the principles of light and shade, and gradation of tones before mentioned. There are three windows in this room, one of which is over the fireplace, and from it is seen the flower-garden; that near the entrance commands a view of the entrance drive, and scenery in that direction; the other opens to the balcony, which is well stocked with plants, diffusing delightful perfumes and brilliant colours, which cannot fail to produce agreeable sensations in the mind. The windows of this room should all have some stained and ornamental glass; and the ceiling should be paneled and ornamented to as great an extent as would be consistent with the size of the house. The styles of the ceiling should be coloured oak, or painted in imitation of some ornamental English wood; the panels might be coloured of any lighter colour; and, if there were flowers, they might be picked out in two colours. I particularly mention that the ceiling should be in imitation of wood, as there would be a flat space of considerable extent; and an imitation of stone in it,

or any colour which could be mistaken for stone, would be contrary to the principles of architecture, and would, consequently, produce a disagreeable effect. The cornice should be rather deep, and the large beams might terminate on an ornamental bracket: this would add to the appearance of strength, and produce variety without heaviness. The pilasters, which are shown on the plan, should go right up to the cornice, and would appear to support the largest beams, which should run in this direction across the room. The walls might be papered with paper of a lively pattern, but not too light; and a gold moulding would add very much to the effect of the paper. Opposite the window, over the fireplace, should be a large mirror, so as to reflect the flower-garden, &c. It will be quite unnecessary to say any thing about the furniture, except the curtains, which are so connected with the architecture of the room, that their arrangement is of some importance. Between the pilasters, by the large window, there would be very little difficulty in hanging curtains, as these pilasters form a termination to a cornice, a pole, or piece of straight fluted drapery with a deep fringe: there would be, also, room for curtain pins or hooks. The opposite window could be managed much in the same way; carrying the cornice or drapery to the return walls. Over the fireplace there could be no drapery except at the top; but the shutters should be lined with plates of looking-glass, so that, when closed, they would reflect the objects in the room; and, if the boxings were splayed, and glass fixed in, the variety would be extremely pleasing.

We will now enter the staircase (*fig.* 50. *g*). The newel of the stairs should be a candelabrum, if one is not used in the hall; the stairs might have rounded nosings; the balusters should be ornamental cast iron bronzed, and the handrail should be capped with mahogany; but, if this should be considered too expensive, bold turned balusters would cost considerably less.

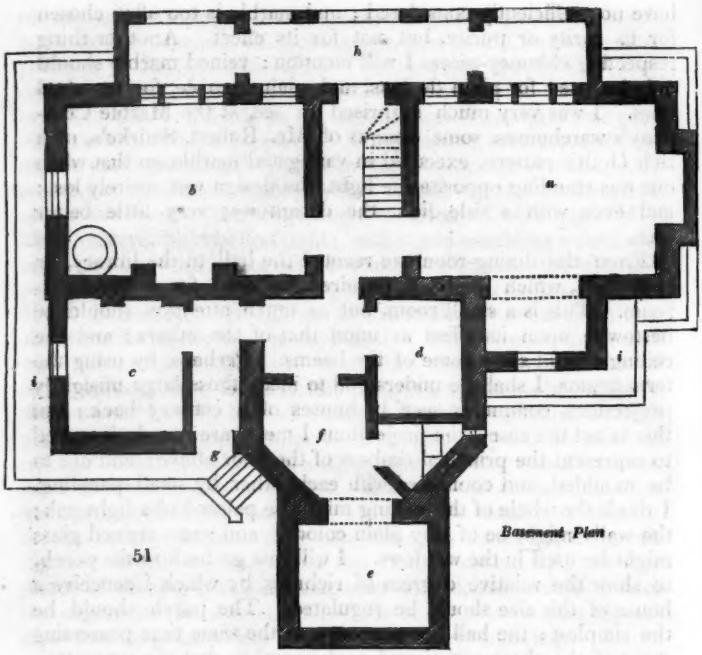
From the stairs we enter the dining-room (*fig.* 50. *e*). The entrance is placed here to be near the kitchen stairs, and to be away from the drawingroom entrance; which entrance is sufficiently far from it to prevent any disagreeable smells from the kitchen. The dining-room has two windows; one opening to the veranda (*i*), and the other looking to the lawn, &c.: these windows should have some stained glass. The general colour of this room should be of a rich tone; and the chimney-piece should be of such a marble as would, in colour, harmonise with the rest of the room; as, in fact, all the chimney-pieces in the principal rooms should do. It is a very common thing for persons to order a white marble chimney-piece for the drawingroom, and a black, or dark, marble for the dining-room, without considering what will be the effect when in contrast with the walls and other parts of the room: this is a point which architects

have not sufficiently considered; and marble is too often chosen for its rarity or purity, but not for its effect. Another thing respecting chimney-pieces I will mention: veined marble should only be used for plain designs, and plain marble for enriched ones. I was very much surprised to see, at the Marble Company's warehouses, some designs of Mr. Robert Smirke's, of a rich Gothic pattern, executed in variegated marble, so that when one was standing opposite the light, the design was entirely lost; and even with a side light the design was very little better seen.

From the dining-room we reenter the hall to the library, or study (*f*), which might, if required, be used for a breakfast-room. This is a small room, but as much attention should be bestowed upon its effect as upon that of the others; and the ceiling should show some of the beams. Perhaps, by using the term beams, I shall be understood to mean those large unsightly projections, commonly seen in houses of a century back; but this is not the case; the projections I mean are merely intended to represent the principal timbers of the floor above; and are to be moulded, and connected with each other by small paneling. I think the whole of this ceiling might be painted of a light oak; the walls might be of any plain colour; and some stained glass might be used in the windows. I will just go back to the porch, to show the relative degrees of richness by which I conceive a house of this size should be regulated. The porch should be the simplest; the hall the next step, at the same time possessing some of the characteristics of each room, so that the contrast is not too violent when entering those rooms; the breakfast-room, or library, the next; the dining-room the next; and the drawing-room the most decorated and most cheerful. These degrees are best marked by the furniture; but they ought to be studied also by the architect.

I will now leave the ground floor for the basement plan (*fig.* 51.), in which *a* is the kitchen; *b*, the washhouse and scullery; *c*, the pantry; *d*, the wine-cellar; *e*, the coal-cellar; *f*, the wood-cellar; *g*, the back entrance; *h*, the area under the veranda; *i i i*, the area round the house.

Very few remarks will suffice for this plan. First, all drains should be outside the house, and in such situations as to be easily accessible; the area round the house, for the purpose of keeping the basement dry, should be at least 1 ft. below the kitchen floor, and should be covered with Yorkshire paving, except where light was required; and the walls should be built battering, to prevent the earth from pressing them in. The kitchen floor should be boarded, and all the others paved with stone, tiles, or bricks. Stone is best for the floor of the washhouse and pantry, and for the passage; and it should be laid upon brick



Basement Plan

51

withs. A free circulation of air should be admitted under the floor, and paving by means of air-bricks, which would prevent what is called dry rot in the timbers, and damp from rising in the walls.

The chamber plan (*fig.* 53.) shows four bed-rooms, &c. The windows to these rooms are hung folding, and open on balconies, which are seen in the elevations.

Balconies are delightful additions to a bed-room: they also give a cheerful effect to the exterior of the house; and, when furnished with plants, nothing is more delightful, I think, than opening the window directly you get out of bed, and enjoying the fresh air, and the sweet scent of the flowers at the same time. In these balconies it will be seen that at the angles *a a a a*, *fig.* 52., and as shown in the elevations, are pedestals, or tables, which might be executed in cement, and between them a light iron railing, as exhibited more distinctly in *fig.* 52. These tables would be proper places for vases, flower-pots, or

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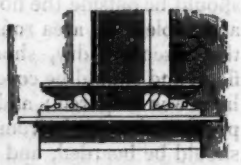

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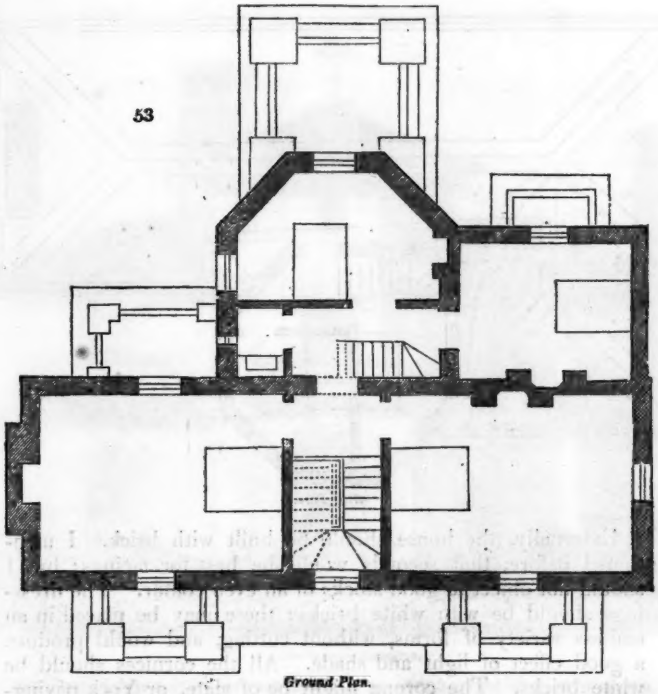
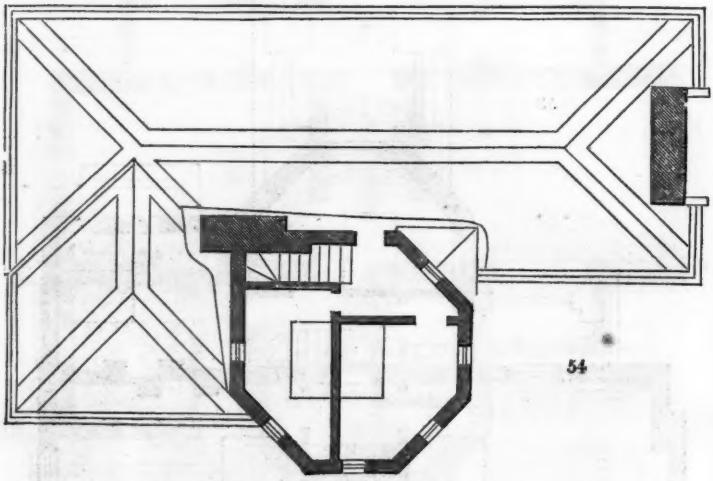


Ground Plan.

figures, if they were in sitting postures: but, as many stone, or artificial stone, figures would not agree with this brick building, great care should be taken in their introduction.

The attic plan (*fig.* 54.) shows two rooms in the tower, and the roofs, gutters, and chimney-stacks. The roofs should be covered with large slates; and, when they are new, if they were stained with oil, lime, and lamp-black, so as to take off the rawness of the material, they might be made to harmonise with the walls. Time is the best stainer; but, as harmony is as requisite to architecture as it is to music, we must study to obtain it artificially, if we cannot get it naturally.

The ridges, hips, and valleys of the roof must be covered with lead. If there were any tiles of a better form and colour than the plain and pan-tiles, and of a neutral character, I should prefer tile covering; but our tile-makers never think of producing any thing new, unless they have an order to do so; and they are content to get their money by the old and well-known forms, without attempting to stretch their imaginations, or their purse-strings, for new ones.



54

Attic Plan.

Externally, the house should be built with brick. I mentioned before, that seconds would be best for facings; but I should not object to good stocks of an even colour. The dressings should be with white bricks: these may be placed in an endless variety of forms, without cutting, and would produce a good effect of light and shade. All the cornices should be white bricks. The corona might be of slate, or York paving-stone; in fact, a continuation of the roofs of the porch and balconies before described: but the slate or stone made use of must be throated, so that the water may drop off. The under side of the corona should be coloured, if it is slate, to resemble the white bricks; the top would not be of so much consequence: a great projection is the principal thing to be obtained to produce a good effect: the means of obtaining it are not always of consequence; therefore, slate or stone coronæ in thin slabs, and if not finely tooled, or any other material sufficiently durable, would produce broad masses of light and shade at a small expense, and equal in real pictorial effect to the richest and finest wrought cornice in expensive marble. Bricks, for the same reason, when properly managed, even without cutting, can be made ornamental; and they are our own material, and most durable; that is, the best bricks of the present day: then why should we reject them in ordinary buildings, or, rather, disguise them with cement, which in a very few years frequently cracks and peels off? Cement is excellent for using instead of mortar; but it does not adhere well to brickwork, unless it is the very

55

North-west Elevation.

best, and then it is almost as dear as stone; but for ornamental works nothing could be better: in some instances it is even better than stone. Wyatt's, for chimney moulds, balusters, vases, fountains, &c., and paving, has been found better than Yorkshire stone. Austin's cement is also capable of producing the same articles.

It will be unnessary to make many observations on the elevations: I think they tell their own tale; and a close examination will clearly show the manner of the construction and effect.

Fig. 55. shows the north-west elevation, or the entrance front, with the porch, &c. The arched opening is in two half-brick rims; the outer arch projecting beyond the face of the wall three fourths of an inch. At the springing of the arches one or two bricks may be placed herring-bone-wise; and every ornament, at the springing of the arches, may be varied. It may be proper to remark, that the shrubbery is not shown in these elevations, as it would be according to the plan of the ground, the object being, here, to show the building divested of all ornamental planting.

In this and the other elevations, the balconies are erroneously

South-west Elevation.

represented with stone balustrades; but they should have light iron railing, as shown in *fig.* 52. p. 160.

Fig. 56. shows the south-west elevation. In this front is shown the chimney-stack from the kitchen, drawingroom, and bed-room; also the window over the drawingroom fireplace, and a garden seat. This front is seen from the flower-garden.

Fig. 57. is the south-east elevation. In this front is shown the corona, continued through to form a covering to the landing: it is supported by cast-iron brackets. The entrance door has a plate of looking-glass in the place of a fan-light: this should be fixed at such an angle as to reflect the lawn and distant scenery, and to be seen when ascending the steps. This would always be an interesting object, as it would be confined within a frame, and thus form a living picture more perfect than when the eye is left to range from place to place.

Fig. 58. is the north-east front. In this front, over the study window, is a tablet, in which an appropriate inscription might be placed, or the founder's arms. This tablet is instead of a window, which would have been most inconvenient here, as may be seen by referring to the chamber plan, besides admitting too much

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South-east Elevation.

light into the room. In this elevation I have omitted the chimney shafts at the other end, as they would not be seen, only at a great distance, and in a particular situation.

To make the building fire-proof, or, at least, nearly so, the divisions of rooms should be in brickwork, the stairs should be of stone, and the balusters and handrail iron: there would then be very little for fire to communicate with, as the principal conductors are generally found to be the hollow wooden partitions and the wooden stairs. Ceilings, if well plastered, are not likely to burn; and, as it is the nature of fire to ascend, it would not be a very easy task to make a floor burn: boxings to shutters, sashes, doors, and other wooden linings, are only to be feared; but, with careful building, and tolerably careful servants, no very serious accidents could occur. Houses, to be made perfectly fire-proof, would be attended with very considerable expense.

Fig. 59. shows a plan of the ground. In this plan, *a* is the entrance from the road; *b* is the lawn; *c*, the flower-garden and rosary; *d* and *f*, a walk all round the lawn, concealed in part by the shrubbery; *e*, a shaded walk, with grass paths leading to the other walks; *g* and *h*, garden seats of an architectural character; *i*, a grove of standard fruit trees, with here and there an evergreen,

North-east Elevation.

leading to the green-house (*k*); *l*, kitchen-garden; *m*, gardener's house; *n*, meadow; *o*, gate; *p*, flower-bed; *q*, garden seat under the drawingroom window; *r*, stable and yard. It will be observed, that the entrance from the road is placed near one side of the ground, in order to get more space in the situation, open to the best and most agreeable aspect. A carriage drive and road to the stables are here shown. It will be better, perhaps, to begin my brief description from the steps at *d*. This path is not made the same width all the way round the lawn, but it is varied, to produce that agreeable effect which a parallel winding path never does. Proceeding to the north of the house, we arrive at the garden seat *g*, which is opposite some ornamental flower-beds, raised a little above the path *d*. Passing round these beds we again enter the path *d*, at a more thickly planted spot, and gradually descend to *f*. This part is sunk gradually, so that it may not be seen from the house; and here is placed an architectural fence, which divides the lawn from the meadow. The lawn slopes from the house to this place in undulating lines, and the principal distant scenery is seen in this direction. We continue from *f*, gently ascending the path *d*, again to the house;

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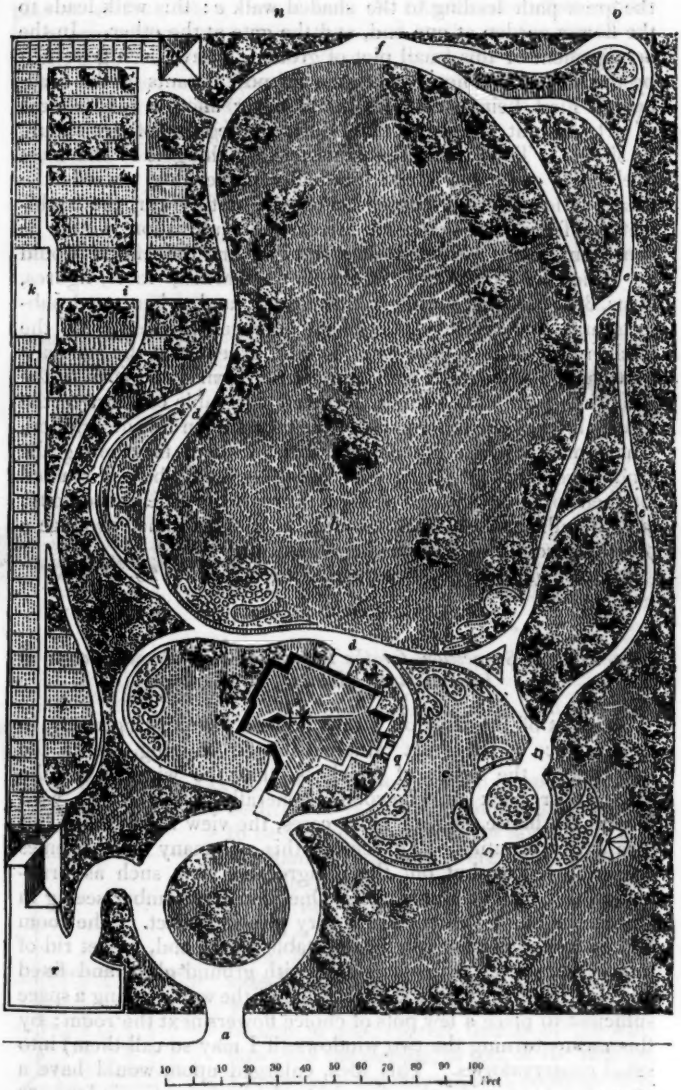

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but, before we leave this end of the ground, we will pass through the grass path leading to the shaded walk *e*: this walk leads to the flower-garden at one end, and the gate at the other. In the arrangement of this small plot of ground, I have been governed by the size of the house, and the supposed wants of the occupant. First, being small, it should never affect a concealment of art; but, at the same time, different degrees of art should be shown. Thus, near the house, every thing is of the most lively and cultivated kind: gradually proceeding towards the meadow, less dressed garden is shown, until, near the architectural fence and gate, an increase of cultivation would be consistent, and, without losing sight of art, the effects would be varied and pleasing. In the flower-garden, vases, figures, busts, &c., may be sparingly introduced; and, when good subjects, and well arranged, they have an excellent effect. Of the kitchen-garden very little need be said, except that the standard fruit trees, interspersed with evergreens, forming a grove to the green-house, would, I think, form an agreeable contrast to the waving lines of the other parts of the ground. In this description, I have merely given the general form, without mentioning the kind of trees, &c. for planting it; but these should be well studied for their form, colour, and changes through the different seasons; and, if judiciously planted, would, in a short time, produce a pleasure-ground of a picturesque nature.

25. *Henrietta Street, Brunswick Square, Sept.* 1835.

ART. IV. *A Suggestion for the Improvement of Drawingrooms in London Street Houses.* By W. S.

IN most of the London street houses the drawingrooms, in consequence of the great value of sites for building, are on the first floor: the result of which is, that the windows of the smaller, or back drawingroom, generally overlook the yard behind the house, and, in most cases, the view is anything but pleasant or beautiful. To remedy this evil, many little schemes are employed to shut out the disagreeable view, such as ornamental transparent blinds, &c. One plan I remember seeing in a house in Harley Street had a very pleasing effect. The room had two windows looking into a stable-yard; and, to get rid of this eyesore, each sash was glazed with ground glass, and fixed on even, or flush, with the outer edge of the wall, leaving a space sufficient to place a few pots of choice flowers next the room; by this means turning the two windows (if I may so call them) into small conservatories. This idea, enlarged upon, would have a very elegant appearance; for, instead of common windows, as usual, an alcove might be formed, glazed with ground and

coloured glass, in which could be placed a good number of plants; so that, when viewed from the interior, the effect would be a great improvement on the dead walls, roofs, chimneys, yards, &c., belonging to other houses, which are generally to be seen from most back drawingrooms in London. If the rooms were fitted up in the Gothic style, the alcove would be a highly interesting feature of the room.

London, January, 1836.

ART. V. *Description of a Cast-iron Window, and Wooden Shutter, adapted to Warehouses.* By AUGUSTINE.

PERHAPS the accompanying sketches of a cast-iron window and shutter, which I lately saw in the elevation of some new warehouses, built for, I believe, the Aire and Calder Navigation Com-

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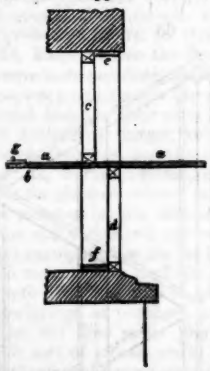

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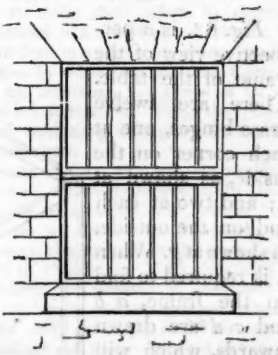

pany, Call Lane, Leeds, may be useful to some of your readers, as the simplicity and security of the construction appear to me to be exceedingly worthy of imitation. The warehouses, I believe, were built under the directions of the engineer to the company.

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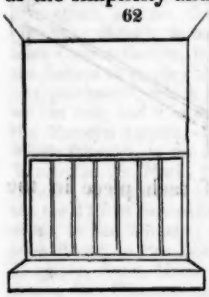

Fig. 60. is a section of the window, in which *a a* represent the shutter open; it being hung upon centres fixed to its two sides, and working in the outside frame. I was not sufficiently near to the building to be able to give correct details of the window; but the outside, or top, of the shutter, I imagine, is the longest, and, consequently, the heaviest, end; or the shutter may be

kept open by a bolt or wedge under it, as at *b*. The sashes (*c* and *d*) are so far apart as to leave room for the shutter at *e* and *f*, when it is closed; and at *g* there is a fastening to secure the bottom of the shutter.

Fig. 61. is an elevation of the window with the shutter in the position in which it is shown in the section (*fig.* 60.); and *fig.* 62. is an elevation of the window when the shutter is closed; both of which are sufficiently explanatory to render description unnecessary.

It will be seen that, by this mode of constructing warehouse windows, there is, when the shutter is open, excellent ventilation and light, as well as perfect security.

December 11, 1835.

ART. VI. *Notice of a Folding Table brought from India.* By J. P.

Fig. 63. is a perspective view of the frame of the table. There are twelve brass hinges, one at each corner on the inside, as shown at *h*; and two at each end on the outside, as shown at *g*. When it is required to fold up the frame, *a b* and *c d* are drawn inwards, which will bring together *e* and *f*. The top of this table is in two pieces, having four narrow slips of wood nailed on the under side, so as to make it fit like a cover on the frame. The stuff is all $\frac{1}{4}$-in. before worked; and the width of each piece in the frame is $2\frac{1}{8}$ in.

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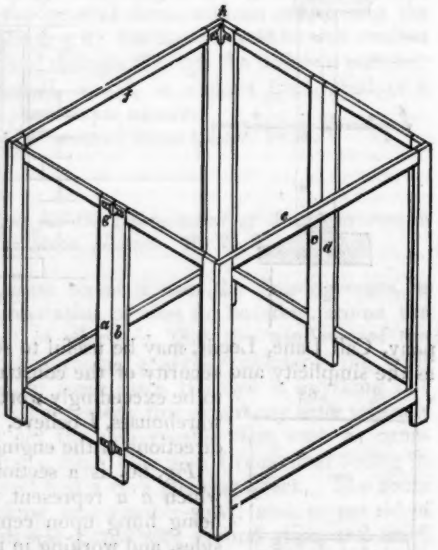

Old Bond Street, November 25. 1835.

REVIEWS.

ART. I. *An Historical Essay on Architecture.* By the late Thomas Hope. Illustrated from drawings made by him in Italy and Germany. Royal 8vo, 2d edition. London, 1835.

(*Continued from* p. 130.)

"IF, however, so important a work of that age, as the pedestal of the Egyptian obelisk, placed by the Emperor Theodosius in the hippodrome at Constantinople, and representing that emperor assisting at the public games, surrounded by his sons and the whole court, is a wretched performance, we may well imagine what must have been the execution of other inferior works of art. Deformity seems so much to have been their universal characteristic, that when, somewhat later, St. Luke unaccountably acquired the reputation of having been a painter, and having taken frequent portraits of the Virgin, these latter seem only to have been regarded as more genuine productions of the Apostle, in proportion as they were more hideous.

"The wretchedness of these first images did not, however, prevent those, especially in relief (always more like reality), from taking on the fervid imaginations of the Greeks such a hold as to make their rulers, by degrees, apprehend a return to their ancient idolatries in a new shape. Thence, in 725, Emperor Leo the Isaurian, born and bred in a province whose ancient tenets were peculiarly given to images, began by waging against them a relentless war; and his son Constantine ended by obtaining, in a synod of all the Greek bishops, their utter and unqualified condemnation. From that period, all sculptured images, and with them all sculpture, disappeared from the Greek churches, and the art altogether died away.

"As, in Pagan Rome, the taste for beauty of form and outline declined, that for glare of colours and gilding increased. Rooms shone with the gaudiest painting, or the richest marbles; and of these latter, the natural hues were still varied and enlivened by art. This we learn from Vitruvius, and find exemplified in the baths of Titus, where the richest verde, and giallo, and rosso antico, deck the sides and floors of chambers. Pliny describes at length (l. xxxvi. cap. 25.) a species of mosaic for pavements, composed of interlayings of porphyry and serpentine (richer in colour, and less liable to wear out than softer marbles), which he calls *genus pavimenti Græcanici.* This sort of mosaic work, of what the Italians call *pietre dure*, cut in various mathematical figures, and inlaid in a bedding of softer white marble, whose snowy hue served to relieve their deep colours, seems to have become so extensive a manufacture, and to have been so much employed by the Greeks of Byzantium, as from thence to have obtained the distinctive name of *opus Græcum;* though, in later periods, and when artificers could not be obtained from Constantinople, it seems, in the monasteries of Italy, to have become the fashion to employ their own members to cut out and to form this laborious patchwork, which requires more patience than peculiar skill. Thence we not only find it in the churches of those cities peculiarly connected with the Eastern empire, — as at Ravenna, in Sant' Apollinare, and in San Vitale (though, in the latter, covered over by a later and higher floor); at Venice, in St. Mark, in the dome of Torcello; and in Santa Maria, and Donato, in the island of Murano, inscribed with the date of its completion, viz. the 11th of September, 1140; — but at Milan, in Sant' Ambrogio; at Florence, in San Miniato; at Monte Cassino, in its Benedictine Abbey; as well as at Rome, in San Lorenzo, Santa Agnese Fuori delle Mura, Santa Maria Maggiore, Santa Maria in Cosmedin, and Santa Maria in Araceli, San Clemente, San Giacomo and Paolo, and many others; — and it must be confessed that, for pavements of buildings, exposed to great wear and tear, it is

difficult to conceive any thing of which the expense is better repaid, both by its elegance and its durability.

"A species of inlaying, still more splendid than that for floors intended to be trodden under foot, was devised for walls, destined to less hard usage. It consisted of large compartments of serpentine and porphyry, surrounded and separated by borders composed of small pieces of the same materials, intermixed with others whose gilt surface was both shown and secured by a coat of glass, inlaid in panels of white marble, which, around these borders of glittering colours, frequently displayed others as richly sculptured, in beads, in foliage, and in scroll-work. The altar, the bishop's throne, the ambones, and the screen and balustrades of the sanctuary, generally glittered with this magnificent coating; for in those members which, like the slender shafts of pillars, and the small fasciæ of friezes and cornices, left not room for the larger compartments of solid porphyry and serpentine, the narrower ribands of purple and gold were still inserted.

"Of this species of embellishment, manufactured at Constantinople until the extirpation of the Greek empire, and thence diffused over all the countries within easy reach of Greek artists, we find, at Rome, magnificent examples, in works of very distant ages; from those where the round arch still was alone adopted, to those which had embraced every variety of the pointed, the broken, and the scolloped. We find it at San Lorenzo: outside in the entablature and panels of the portico; as well as inside, in the throne ambo, and screen round the sanctuary. We find it in the fairy cloisters of San Giovanni Laterano, and San Paolo Fuori delle Mura, whose twin pillars, twisted into every variety of shape, small round-headed arches, and entablatures, glitter in the sun like the back of the diamond beetle: in the pointed ciboria, after the German fashion, added in the fourteenth century to the altars of old St. Peter's, San Paolo, San Giovanni Laterano, Santa Maria in Cosmedin, and Santa Maria in Araceli. We find it in the screen and reliquary of San Clemente; in the receptacle for the host at Santa Sabina; in the ambones and altars of San Nereo and Achilleo; in the altar and bishop's throne in San Cesareo; and in the ambones of Santa Maria in Cosmedin, and Santa Maria in Araceli; in the ancient bishop's thrones of San Giovanni Laterano and St. Peter's, now put by as antique lumber; and in other places too numerous to mention.

Chap. XVI. *Symbols used by the early Christians, and introduced into their Constructions.* The cross was every thing among the first Christians. It was made "the chief emblem of their faith, the chief mark of their community, their standard, and their watchword. Its name was constantly on their lips, its image on their bosom; they continually uttered its appellation and made its sign. To its sacred form were attributed peculiar intrinsic powers to protect from evil those by whom it was worn, or was merely traced in air; and it was thence carefully imprinted alike on the habitations of the living and the receptacles of the dead." (p. 178.)

While Christianity was struggling with Polytheism, the Christians, in order not to offend too violently the prejudices of the Pagans, converted the symbols of the latter religion into the emblems of the former one; so that the Christians appeared Gentiles to the Gentile, and were yet known as Christians by the Christian. Thus the emblems of heathen deities were rendered allusive to the parables of Christ; the vine, the genii sporting

among its tendrils, and all the rites of Bacchus, were by the first Christians made symbolical of the vineyard of faith, and were, in consequence, introduced on the edifices and tombs of Christians, as may still be seen on many remains of antiquity at Rome. The ear of corn, employed in the rites of Ceres, became significant of the sacramental bread; and the palm branch, which, among heathens, signified triumph over armies, was by the Christians made to signify the triumph of the cross. "Venus' dove became the Holy Ghost; Diana's stag, the Christian soul thirsting for the living waters; Juno's peacock, under the name of the phœnix, that soul after the resurrection. One evangelist was gifted with Jupiter's eagle; another with Cybele's lion; and winged genii and Cupids became angels and cherubs."

(*To be continued.*)

ART. II. *Moller's Memorials of German-Gothic Architecture; with additional Notes and Illustrations from Stieglitz, &c.*: by W. H. Leeds, Author of several literary Works on Architecture. *To which are added Tables of Continental Lineal Measures*: by W. S. B. Woolhouse. 8vo, pp. 176. London, 1836.

IN speaking of a volume, the titlepage of which bears the name of a valuable contributor to the *Architectural Magazine* we must encounter the suspicion of our opinion being influenced by that circumstance; yet, on the other hand, as Mr. Leeds is known to be a contributor to our journal, we are to the full as likely to be more reserved in our praise than we else might be, lest our judgment should appear warped by personal partiality. On the present occasion, however, the difficulty is materially lessened by his appearing chiefly in the character of translator; and, as he himself remarks, the work is of that kind which imposes on its translator no more than verbal fidelity. Had he, therefore, limited himself to the original, we could only say that he appears to have done it justice: nor is it any fault of his, if some of the descriptions are more concise than could be wished. But he has performed his task in a more *con amore* spirit, enriching the volume with much interesting matter derived from various German writers, and also by several notes of his own. Hence, although primarily intended merely to supply the purchasers of Moller's work with the assistance of an English version of the text, or to accommodate those who would be satisfied with possessing the dissertation on German Gothic architecture, the present translation may be considered as, in some respects, a new, certainly a very improved, work.

Among the additions, some of which are incorporated with

the text, but placed between brackets, others thrown into the form of notes, the account of Ulm Cathedral, from Von der Hagen, deserves particular mention, as being an exceedingly full and perspicuous description of the whole edifice; whereas, what is said of that minster in Moller's own letterpress is limited to a few brief remarks, and those chiefly relative to the tower alone: so that, were it not for the information here collected by the diligence of his English translator, we should obtain but a very imperfect knowledge of that fine, and, in many respects, singular edifice. In making this remark, we do not intend to cast any reflection upon Moller; for, unless in those instances where he has given a series of plates illustrative of the same building, as is the case with the four churches forming the second volume of his work, he seldom says more than what immediately relates to the subject of the respective engravings. Besides, it should be borne in mind, that German readers could very well dispense with much information that must prove as acceptable as it is new to English ones; since the former would be able to refer to various other works, for those particulars which it did not accord with Moller's plan to lay before them.

The length of Von der Hagen's description (six pages in small type) would prevent our giving more than an extract from it, even did we consider it allowable to transfer the whole of it to our pages.

"This edifice is one of the most perfect examples of German architecture during the middle ages, and worthy to be classed with the cathedrals of Cologne, Strasburg, Vienna, Regensburg, and Freiburg. Its nave is the loftiest of any, being 141 ft. high (144 ft. English), and, with its four side aisles, the widest also, having a breadth of 166 ft.; besides which, its tower would, if completed, have surpassed all others in loftiness. Like the Minster at Freiburg (see the plates of that building in the second volume of Moller), it has only one tower in front, the upper and most beautiful half of which is wanting, as the present structure has not been carried up much higher than the large middle story, where the octagon begins to rise from the square below. The under part, however, is more finished and richer than that of the tower at Freiburg, and very much in the style of the upper part of that at Strasburg (which is of the same date), in its lofty uninterrupted shafts, and its light open work; especially that of the two winding staircases, carried up externally between the pillars and open arches. The foundation of the choir was laid in the year 1377, upon piles of elm wood; and within 111 years afterwards, the church was completed, and the tower carried up as high as it is at present, namely 237 ft.: the whole expense of which was defrayed by the town burghers." (p. 79.)

"Like as has been remarked of that at Strasburg, the tower at Ulm impresses the beholder with the idea of its being a gigantic production of metal work; and the more so on account of the fine brown tint of the stone, and the intricacy of the workmanship, which causes it to appear as if cast in a mould: in fact, many smaller works, in a similar style of design, were actually so executed; Peter Vischer's monument, for instance; and at the present day cast iron has been very successfully employed for similar purposes, as may be seen by Schinkel's monument for the Queen of Prussia. The upper part of the tower does not form that sudden and strong offset from the lower one

which is observable in those at Freiburg and Strasburg, but is united with it more closely by means of the arches and pinnacles that spring from the parapet itself. The portion which remains unexecuted bears, with its four open spiral staircases, a strong resemblance to that at Strasburg: yet here the staircases terminate in turrets; and, instead of the spire itself being a continuation of them, in a series of step-like divisions, it rises upwards insulated from the rest, as in the minster at Freiburg, but forms a still more singular display of tracery, which twines itself upwards as if it were composed of plants, to the crest of foliage on its summit, where the Holy Virgin, with the Child in her arms, appears to have just descended, and taken her station. It is hardly necessary to observe, that the whole design is peculiarly rich; most luxuriant in its ornaments and sculpture, as were, indeed, most of the productions of the same period, after Charles IV.: and this at Ulm was the last and most considerable work in Germany." (p. 81.)

While the above specimen will serve to show what Mr. Leeds has engrafted upon Moller, it suits our purpose better than anything we could select from "explanations" of the latter, which, being written to accompany the engravings, do not contain much that would either be interesting apart from them, or so well bear to be detached from the remainder.

Besides the literary "illustrations" from German writers, Mr. Leeds has inserted a few notes and remarks of his own; and in one of such notes he says he had it in contemplation to draw up an enlarged nomenclature of architecture, incorporating in it many terms formed for the purpose of clearly defining and expressing with brevity various particulars, which, for want of such a vocabulary, it is now impossible to note without being exceedingly prolix. The task would be one of some difficulty: still the experiment would be well worth making; and we know no man more likely to bring it to a successful conclusion than Mr. Leeds. In this opinion, we are sure, all the readers of his articles in this Magazine cannot fail to agree.

One improvement upon the original (a feature that, we think, ought to be adopted in all similar architectural works) is, the table of its principal dimensions attached to the account of each of the four churches forming Moller's second volume; for, although the dimensions may be taken from the plates themselves, it is far more convenient to have them ready set down for immediate reference: besides which, the dimensions of all the buildings may thus be compared together with the greatest facility.

Before concluding, we must not omit to observe that Mr. Woolhouse's tables of Continental measures, given as an appendix, are so exceedingly useful, that many will, no doubt, be glad to possess the work, if merely for the sake of them alone. It further recommends itself by a very attractive prefix; namely, an exceedingly well executed frontispiece, showing the noble church of St. Elizabeth at Marburg.

A.

ART. III. *L'Architettura Antica descritta e dimostrata coi Monumenti.* Dall' Architetto Cav. Luigi Canina. (*Ancient Architecture described and demonstrated from existing Monuments.* By the Chevalier Luigi Canina.) Imperial folio, in Parts. Parts I. to XII. Rome, 1832 to 1834.

WE have been favoured with the loan of a copy of this magnificent work, which is now publishing in parts, the first of which appeared in 1832, and the 13th in 1834. The price varies from 15*s.* to 30*s.* a part. Each part contains several sheets of letterpress, and several plates. The plates are very numerous, and some of them are of subjects which we have not observed in previous works of the kind.

The work is divided into sections. Sect. I. contains an account of the method of constructing buildings adopted by the Egyptians, and by those ancient nations who, in their style of building, approached nearest to Egyptian architecture. The first part of this section contains a description of the buildings erected during the earliest period of Egyptian history; and the conclusion contains an account of those erected in the time of the last Ptolemies.

The second section treats of the architecture of the Greeks; and it begins, like the preceding one, with the first known period of Grecian history: then follow observations on the style of architecture among the Greeks till they became subject to the Roman power.

The third section contains an account of the methods of constructing buildings employed by the Romans; and also of all those buildings constructed in Rome, and in those countries which successively fell under the Roman power; comprised in the period between the foundation of Rome, and the removal of the imperial power from that city under Constantine. The account of the history of the art of this period is principally compiled from D'Agincourt's works.

All the sections are subdivided into three parts. The first part contains an account of the monuments, and treats of every thing relative to the history of the art; the second treats of the theory in the different kinds of buildings; and the third treats of all those things which relate to monuments in particular, which cannot be so well understood without the two accompanying and preceding parts.

All these sections are arranged in such a manner as to give a distinct idea of the methods of building adopted by different nations; and they present a detailed history and description of ancient architecture as it respects the theory of the art: it may also be said to be a work truly original of its kind; and useful not only to architects, but to all those who may wish to have a

knowledge of the true principles of the art, and of the different methods of practising it adopted by the ancients.

Beyond this very summary outline of its form and leading contents, we cannot pretend to speak; for it would be not a little rash, in any one, to deliver an opinion on the literary execution of a work of such magnitude, without deliberately studying the text, during which, if the estimate founded upon first impressions should happen to have been too favourable, one has time to correct it. We, on the contrary, having been limited to a general inspection of the portion published, can only affirm it to be the most comprehensive performance on the subject of ancient architecture yet undertaken, it being, in fact, a systematic collection and arrangement of what has hitherto been separately treated of. Yet, although it is infinitely more complete than any other general history of ancient architecture, the individual buildings are not exhibited so much in detail, as in works more special in their object. Those, therefore, who already possess the chief publications which treat of this branch of the study of antiquity, and which have contributed the materials of the present one, will meet with many repetitions, and omissions likewise; at the same time, besides having the whole concentrated within a convenient compass, they will meet with some subjects either previously unedited, or of exceedingly rare occurrence: among these may be classed the theatre of Pompey, that of Herculaneum, the double temple of Venus and Rome, Trajan's Forum, &c.

With the exception of some small shadowed etchings, intended to show the perspective effect of the more remarkable buildings, but which are by no means to be commended either for drawing or execution, the engravings are in outline; and, though they certainly fall short of, may be allowed to approach, the best specimens of that mode which France and Germany have given us.

Luigi Canina enjoys the reputation of being one of the very first among the living architects of Italy; and this work will certainly extend his celebrity; and it is likely to be of distinguished service to his own countrymen, who have hitherto been too exclusively attached to the *cinque cento* system, and have hardly, as yet, begun to catch any of the true spirit of the antique in their own practice.

We had nearly forgotten to mention that there is another edition, the text of which is in octavo, separate from the plates; and, although not recommended by uniformity, it must be preferable on the score of convenience.

On a future occasion, we intend to examine the historical part of this work more in detail, with a view to select from it anything that can be added to the information given in our extracts from the interesting work of Mr. Hope.

ART. IV. *Designs for the proposed New Houses of Parliament, consisting of Four Plans, Four geometrical Elevations, One longitudinal, and Two transverse Sections, with Two perspective Views; reduced to Half the Size of the Originals, submitted to the Committee of Taste, December* 1. 1835. Designed and drawn on Stone by Peter Thompson, Carpenter and Builder. 4to. London, 1836. 16*s*.

WE commend Mr. Thompson for his spirit in publishing his design; and we only wish that all the architects who, like him, gave in unsuccessful designs, would either follow his example, and publish them in separate volumes; or, what would be far more economical for them, and far more convenient for the public, that they would join together and adopt the liberal proposition of Mr. Weale. (See p. 97.) Though we are glad to see the courage, energy, and independent spirit evinced by Mr. Thompson in his appeal to the public, and are also pleased to find "a carpenter and builder" aspiring to a high degree of knowledge of design and drawing, yet we cannot compliment him on his design. This confession on our part, we shall probably be told by some architects, affords a proof of the absurdity of our encouraging working builders to acquire the knowledge which belongs to architects; and confirms the old adage, that a little knowledge is a dangerous thing, &c. To objections of this kind we have one general reply: let knowledge be free; and let all who have acquired skill and knowledge enough to practise professions, be free to exercise them, whether they have acquired their knowledge in the regular manner or not. The only exception to this rule is, where human life is concerned. In architecture, let those who value economy more than taste or authority employ a carpenter or a bricklayer, who attempts, in conjunction with his own trade, to exercise the profession of an architect; and let those who value taste and correctness more than economy employ architects of first-rate reputation. The question is, not which of the two modes, supposing either to be exclusively practised, would lead soonest to the general improvement of the architecture of the country; but whether the prohibition of the inferior mode would not have the effect of retarding, instead of advancing, the superior one. In our opinion, decidedly, the encouragement of carpenters, bricklayers, and every person connected with building, to study architecture as a science, so as to be able, when required, to give a design as well as to execute one, would facilitate the progress of improvement much more than any exclusive system. Did carpenters and builders study architecture as an art of design, attempts at the improvement of common dwellings would be made every where; and, though many of these would, at first, be incorrect, or in

bad taste (for the road to truth is generally through the paths of error), these very faults would lead to attempts to do better: and, in the path of improvement, any thing is better than standing still. The public, in this reading and thinking age, would soon acquire both a knowledge of, and a taste for, architecture; and, till this is the case, there can be no security for general improvement. In all ages, those who have been able to employ first-rate architects have been able to erect what, in their day at least, were considered first-rate buildings; and this is still, and ever will be, the case, however general a high degree of architectural knowledge may become: but our object is to improve the buildings and the architectural taste of the great mass of society. Many architects, we know, consider these views as inimical to their interest, and look with any thing but a favourable eye on our *Encyclopædia of Cottage Architecture*, and on this Magazine: but this is to take an extremely limited view of the subject, and one which in no other profession would hold good. Have physicians been less employed in consequence of the increased intelligence of apothecaries; or lawyers injured by the publication of books on law; or gardeners by those on gardening; or teachers by the great increase which has lately taken place in school books? On the contrary, was there ever a time when, in England, there were so many physicians, lawyers, gardeners, or teachers, as there are at present?

But to recur to the work before us: the first impression which the elevation made on us was, that it exhibited a general confusion in the parts; and, on reflection, we found that this impression arose from the want of a sufficiently striking leading feature. The details of the plan we did not enter into; but we sent the book to an architect, much more competent to judge of its merits in respect to detail than ourselves; and we place the remarks which we received from him in reply before our readers. Mr. Thompson will, no doubt, think these remarks severe; but we feel confident that we are rendering him a much greater service by publishing them, than we should have done, if we had loaded him with indiscriminate and undeserved praise, or passed over his work in silence, or with a slight commonplace notice.

"I have just looked over Mr. Thompson's design for the New Houses of Parliament; but to give my opinion fully on its merits and defects would take considerably more time than I can now spare; I will, therefore, only point out such parts as most particularly struck me. In the ground plan, there is a passage about 340 ft. long, with only one window at each end; and the rooms Nos. 17, 18, 19, and 20. appear to be lighted only from this passage, except what borrowed light they may obtain from the front rooms. This is one defect which immediately struck me. In the plan, generally, there are some beauties:

for instance, all the principal entrances would, I think, have a good effect, if the architecture were correct. The king's entrance, as continued on the principal floor, is very well arranged; and the passages, &c., on this floor seem to be conveniently placed; but, although I am one of the ninety-three rejected competitors, and, of course, ought to be well acquainted with the subject, it would take too much of my time to examine the ground plan minutely; so I shall at once proceed to the elevations. In these the author (I cannot call him architect) has shown his total ignorance of architectural composition, with respect to grouping as well as detail: in fact, it is extremely difficult to give an opinion on such a design, as it is totally at variance with every principle of architectural composition. In the first place, we have windows of every dimension and form, without the usual decorations of the cusp; pinnacles of gigantic dimensions; abrupt arches; square-headed windows, in juxtaposition with arches, thereby destroying all unity; and oriel windows, with openings 10 ft. wide, uninterrupted by mullions, as is shown at the north end of the west elevation, and the peers' portico.

"I very much doubt of even the possibility of carrying the design into execution, unless constructed in wood. Generally speaking, the whole composition of the elevations is in what is vulgarly called 'Carpenter's Gothic.' I need say very little of the sections, as they are upon a par with the elevations: some of the ceilings, perhaps, might, if corrected, be novel, and, in some instances, have a good effect; but I fear the pendants in the House of Commons would look very heavy, coming, as they do, abruptly from the centre of the ceiling. I will now pass to the perspective views. Here the whole composition has a better effect, in consequence of the artist knowing more of Gothic architecture than Mr. Thompson; for it is evident these views were not drawn by the same person as the elevations; but, still, the same defects are glaring: the mixture of windows with mullions, and others, of the same size, without mullions; and the deficiency in grouping, though the artist has managed to give the whole a more united appearance by his beautiful mode of distributing the light and shade. But, divested of its artificial effects, what is the design? A mass of unconnected building, which the eye wanders over with dissatisfaction, vainly seeking a leading feature, of sufficient magnitude, on which to fasten its greatest scrutiny; or subordinate parts, for its repose. I have, perhaps, been rather severe in my remarks, but Mr. Thompson must expect severity; for, if he had ever taken the trouble to examine Westminster Abbey for one day, he would not have fallen into the absurdities he has allowed to go before the public. With such buildings as the ancient Gothic abbeys,

castles, and domestic residences, which are to be met with in so many parts of England, before his eyes, it is really astonishing how a man pretending to architecture could commit such faults."— *B.*

ART. V. *Original Designs for Furniture, Candelabra, Architectural Decorations, &c.* By S. C. Brees, Architect. London, 1836.

THIS work cannot be better made known to our readers, than by the following extract from the author's address: — " In presenting these designs to the public, the author begs to remark that his object, throughout, has been to furnish new ideas for the artist and manufacturer, to improve upon rather than perfect studies, always endeavouring to preserve a consistency with the peculiar style of each design. In the choice of his subjects, he has collected as great a variety of articles of taste and general utility as was practicable in six sheets; and, should the work meet a favourable reception, he proposes to continue a selection adapted to every branch of ornamental manufacture, and architectural decoration, as ceilings, shop-fittings, fronts, &c. He also respectfully submits that the several designs are not only applicable to particular branches of manufacture, but are, in part, to all: for instance, an idea for the pillar of a lamp is as well obtained from a fire-screen, bed-post, or any other article of suitable effect, as from a design expressly made for it; so that the composition of the various parts of an ornament will be found equally useful with its application of a whole." No. I. contains six neatly engraved lithographic plates of subjects in the Grecian and Gothic styles, and in the taste of Louis XIV.

ART. VI. *Literary Notices.*

SPECIMENS of English, Flemish, enriched Ornaments, and Architectural, and other Decorations, by eminent German, Flemish, and English Masters, during the Periods of Henry VIII., Elizabeth, and James I., and the Middle Ages, collected on the Continent and in England, are about to be published in ten parts, each to contain ten elaborate plates. The plates of each part, being large, will comprise several subjects. The subjects will be classed as follows: — Class A. Specimens of the English architecture of the Tudor and Stuart periods. Class B. Ornaments, furniture, &c., of the same ages. Class C. Flemish and German specimens of the same ages. Class D. Ornaments, furniture, plate, &c., of the same times. Class E. Early timber houses

of Germany. Class F. Enriched capital letters from 1540 to 1628.

A practical Treatise on the Construction of Oblique Arches, commonly called skew arches, as applicable to railways, canals, &c. By George W. Buck, C.E., Corresponding Member of the Institution of Civil Engineers, Assistant Engineer on the London and Birmingham Railway. In 8vo, with plates.

The Transactions of the Institution of Civil Engineers. In 4to, 350 pages of letterpress, twenty very neatly engraved plates, and a fine portrait of the late Thomas Telford, Esq., engraved by Edwards, from a picture in the possession of the Institution. 24*s.*

Treatise upon the Political Economy of Railroads, in which the new mode of locomotion is considered, in its influence upon the affairs of nations. By Henry Fairbairn.

Mr. Britton's *Cashiobury* is in a state of great forwardness, and very speedily will appear. Only 150 copies will be printed.

MISCELLANEOUS INTELLIGENCE.

ART. I. *General Notices.*

THE Egg and the Anchor, or Arrow-Head, so general in architectural ornaments are supposed to be emblems of fertility and reproduction. The arrow-head is supposed to represent the leaf of the Sagittaria sagittifolia, a plant which grows in water throughout Europe, and also in China and India; and the egg, the emblem of fertility, to be an imitation of the cyamus, or sacred bean, whose history is given in *Exot. Bot.*, v. 1. 59. (Smith's *English Botany*, vol. iv. p. 145.) The cyamus of Theophrastus, of Salisbury, and of Smith, is the *Nelúmbium* speciòsum (*fig.* 64.) of some botanists of this day. It inhabits slow streams and muddy and stagnant waters in the hotter parts of Asia: the semblance of it is frequently met with upon Egyptian monuments and coins. Kircher has stated, that, in the representation, in Chinese pictures, of Amydas or Fumbo sitting upon a throne: the throne is designed from the flower of this plant. The part of the plant which bears the nuts (*fig.* 64.) is of the figure of an inverted cone that is broader than high, and has a number of cells, each with one end open, situate in its upper part, the base of the cone: this resembles an instrument in use in a game called by the French, from a very early date, "lotos;" a word which is one of the ancient names of this

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plant. Each cell includes one nut, of about the size of a hazel nut, whose kernel is reputed to be the Egyptian bean which Pythagoras forbade his followers to eat. The plant now common in India and South China has been long deemed there one of the sacred plants. (Translated from De Candolle's *Règne Végét. Syst. Nat.*, ii. 45, 46.) — *J. D.*

A new flat Tile for covering Roofs. — A patent has been lately obtained by Mr. Richard Sheppard of Newport Pagnel, for an improved tile, which seems to combine security with durability and economy. The tiles are perfectly flat, and the edges are formed to fit into each other by a sunk or grooved joint; each course lapping over the other, 3 in., and forming a continued horizontal line or shadow, every 12 in., round the whole of the roof. The hips, ridges, and valleys, are formed with the same material. The cost is stated to be about 12*s.* per square. — *J. R. Chadwell Street, Myddelton Square, March* 5. 1836.

Art. II. *Domestic Notices.*

ENGLAND.

Institute of British Architects. — *February* 29. H. E. Kendall, Esq., Fellow, in the chair. The minutes of the last Meeting were read. The balance in the treasurer's hands appeared to be 220*l.* 16*s.* 2*d.* The following gentlemen were balloted for and declared to be duly elected: — *As Fellows:* John Bull Gardiner, Architect, Bank Chambers, Lothbury; William Hurst, Architect, Doncaster. *As Associate:* Frederick Thatcher, 19. Prince's Street, Stamford Street.

The secretary announced that the following donations had been received since the last Meeting: — H. Sass, Esq., copy of his work, entitled *Journey to Rome and Naples*, 8vo; Joseph Hume, Esq., M.P., print of Captain Brown's suspension bridge across the Tweed: Mr. Dipple, mason, Richmond, specimens of marbles; Sonnini's *Travels in Upper Egypt;* Morris's *Rural Architecture*, 4to; Godwin's *Roman Antiquities; History of Painting and Sculpture:* Mr. Caveler, two proofs of his print of the screen of St. Stephen's Chapel; Mr. Weale, bookseller, Moller's *Memorials of German Gothic Architecture;* M. Bertini, copies of plan for the completion of the Louvre and Tuilleries, at Paris; M. Guenepin, Hon. and Corresp. Member, *Philibert de Lorme*, fol.; Henry Rhodes, Fellow, portrait of the late James Wyatt, architect, and specimens of stone; S. Angell, Fellow, copy of his work on the *Metopes of the Selinuntine Temples.* Resolved, that the cordial thanks of the Institute are due to the several contributors above named, for their valuable additions to the library and collection.

The secretary then read a paper by Nathan Garrick, Esq., being a translation of part of a German work on the Polychromy of Ancient Architecture and Sculpture, presented to the Institute by M. Châteauneuf, Hon. Member. Resolved, that the best thanks of the Meeting are due to Nathan Garrick, Esq., for his kindness in undertaking the said translation for the Institute; and the members hope that he will be pleased to complete a subject so deeply interesting, and so ably begun.

Mr. Donaldson explained Mr. Martin's plan for improving the Sewage of the Metropolis; and Mr. Martin being present, and having given additional information on the subject, — Resolved, that the best acknowledgements of the Institute be presented to John Martin, Esq., for the communications just made.

March 14. P. F. Robinson, V.P., in the chair. The minutes of the last Meeting were read. Mr. Gardiner, Fellow, and Mr. Thatcher, Associate,

having attended for the first time since their election, were severally admitted as members, according to the regulations of the Institute. The balance in the treasurer's hands appeared to be 267*l.* 5*s.* 9*d.* The following nominations and recommendations were read:—*As Fellow:* John Shaw, Architect, of Christ's Hospital. *As Associate:* Hervey Eginton, Architect, Worcester. Letters from MM. Suys of Brussels and Huyot of Paris, in answer to their being elected as Hon. and Correspond. Members, were also read.

The secretary announced that the following donations had been received since the last ordinary Meeting:— John Bull Gardiner, Fellow, 10*l.* 10*s.* for general purposes; George Morant, Esq., two drawings, framed and glazed, being views of St. Paul's Cathedral by Malton; W. Wallen, Esq., *History of the round Church at Little Maplestead, Essex*, 8vo, plates: Mr. Weale, Chev. de Pambour *On Locomotive Engines and Railways*, 8vo; *Tables of Continental and English Lineal and Square Measures*, 8vo: Edward Edwards, Esq., a letter to B. Hawes, Esq., M.P., upon the evidence taken before the Select Committee on the British Museum, by the donor; H. E. Goodridge, Fellow, of Bath, four prints of edifices designed and erected by him; Robert Wallace, Fellow, five or six dozen casts, being specimens of Gothic ornaments taken from Winchester Cathedral. Resolved, that the cordial thanks of the Institute be presented to the several gentlemen above named, for their valuable contributions to the funds, library, and collection.

The secretary then read a paper explanatory of M. Brunel's mode of constructing brick arches without centring; and also explained various experiments of that gentleman, with regard to the insertion of iron hoops in constructions of brickwork in cement. Resolved, that the best acknowledgements of the members are due to M. Brunel, for the communication just read, connected as it is with a new and very valuable principle in construction; and to Mr. Donaldson for the pains which he has taken in making himself master of the subject, and for his able explanation of the same to the Meeting.

Mr. Godwin, Associate, read a paper upon the Freemasons, as connected with architecture. Resolved, that the best thanks of the members be presented to Mr. Godwin, for the interesting paper just read. [Mr. Godwin has kindly contributed this paper to this Magazine, and it will appear in our next Number.]

M. Brunel's Mode of constructing Arches without Centring. The principle, which was originally adopted, and its efficiency ascertained, in the formation of the shaft of the Thames Tunnel, is founded upon the cohesive power of Roman cement, coupled with a system of ties, the most eligible substance for which, from a series of experiments performed by M. Brunel, appeared to be hoop iron. The piers having been constructed in the usual manner, it is proposed to pin or secure to them a mould for the purpose of determining the contour of the arch. A narrow rib may now be carried over, and keyed, using cement (with the occasional insertion of ties), which, by its adhesion to the brick being greater than the cohesion, enables the arch to be carried to any extent within the limits of the strength of the material. The several arches being in succession, once keyed, they will be in a state to receive the whole of the materials necessary to the completion of the bridge.

The bridge of the Santissima Trinità at Florence was particularly adverted to, as affording a magnificent example of rubble construction, and the durability of the material. The arches are composed of a mass of irregular stones embedded in mortar, having the consistence of a single stone, or of two stones abutting against each other at the crown.

In Mr. Godwin's able Paper on Freemasonry, he traced the history of the Freemasons from the earliest period of their formation into a body; marked their connexion with the most important edifices of the middle ages and the Gothic times; and instanced the various immunities which they enjoyed, and the bond of union which connected them together. The author followed them through their different historical epochs, much in the same manner as

Dallaway has already done in some parts of his *Series of Discourses on Architecture* [reviewed in this Magazine, Vol. I. p. 202.], filling in the outline which that author had faintly traced.

The Council has recommended the two following as the subjects for Premiums during the present year: —

"On the effect which should result to architecture, in regard to arrangement and design, from the general introduction of iron in the construction of buildings.

"On the practical application of the theory of sound in the construction of edifices, by which the rules may be ascertained for building theatres, churches, halls, and other places for public meetings, in the manner most favourable for the transmission of sound." — *J. W.*

The New Houses of Parliament. — The report of the Committee on Mr. Barry's plan was brought up, March 15., in order to prepare the way for getting an estimate formed of the expense of carrying it into execution. The highest compliments were paid to the plan by Mr. Hall and Sir Robert Peel; and it was observed by the chancellor of the exchequer, that on a former occasion a question had been put to him, which implied that there had been some previous communication of Mr. Barry's plan to the commissioners; but he, the chancellor of the exchequer, was now able, in the most distinct and precise manner, to assert, that, up to the moment when the seals were broken, not one of the commissioners was aware which was Mr. Barry's plan. (*Morn. Chron.*, March 16. 1836.)

Whether Mr. Barry's plan was seen by any one of the commissioners or not, we believe that there is only one opinion, among architects and members of parliament, who have seen it, as to its transcendent merits; and, if the houses are to be rebuilt on the old site, we hope the government will not think of injuring the plan on account of two or three hundred thousand pounds more or less of expense. After fooling away above a million on that disgrace to our national taste, Buckingham Palace, it would be lamentable to stop short at whatever might be required to carry into execution a design, the merits of which are so generally acknowledged.

We do hope, however, that the subject of the site will be reconsidered; for, in addition to the arguments adduced in our preceding Number (p. 100.) for not rebuilding the houses on the ancient site, we would ask, whether the magnitude and magnificence of Mr. Barry's plan, or, indeed, of any plan that would answer the purposes intended, would not go far towards eclipsing Westminster Hall and Westminster Abbey. — *Cond.*

The Exhibition of the Designs for the New Houses of Parliament. — A private view of these designs was given March 19., at which we had the pleasure of attending; but, at this late period of the month, we can only spare room for a few remarks. The four successful designs are not yet included in the exhibition; but they will be so in the course of a few days, when we shall pay another visit. The drawings occupy the lower part of the walls of five rooms, which are all exceedingly well lighted from the roof. They do not comprise all the unsuccessful designs, by about half a dozen or a dozen; but, as some were arriving even while we were there, it is more than probable that the whole will ultimately be included.

Our first business was, to take a general glance at all the designs, more especially at the plan of the principal floor, the elevation of the front next the Thames, and the perspective view. After this we went over them a second time, looking more particularly at those which we thought the most remarkable.

In general, we found a deficiency of symmetry, both in the plans and elevations. This, many will doubtless say, is owing to the situation and the existing buildings, and we admit the difficulties which these present; but, nevertheless, some of the authors of the designs have contrived to overcome these difficulties on every front; and by all they might have been overcome on the front adjoining the Thames, had the force of the beauty, and even necessity, of symmetry

been sufficiently felt. Never were we so convinced of the great value of symmetry in giving the expression of design to an assemblage of forms, and in assisting the mind to comprehend a complex object, as after we had glanced over the whole of these plans.

Another general defect is, the want of characteristic expression in the elevations. This fault is the result of placing the two principal apartments, that for the Lords and that for the Commons, in the interior of the pile, so as to be surrounded by other apartments, in such a manner as to afford no pretence for features representing these apartments in the exterior of the building. In several of the plans, this fault, like the preceding one of want of symmetry, has been avoided; and these plans we consider those most worthy of being studied.

The elevations are generally faulty, from a want of symmetry, of a leading feature in each, more especially in the sky outline, and, above all, from the want of appropriate expression. A considerable number of them, with a very slender license of imagination, may be said to represent the exteriors of cathedrals; some castellated mansions; others hospitals; some gigantic alms-houses; others street houses; one or two Indian temples; and some even prisons. In answer to this it may be said, that Houses of Parliament have no recognised expression, which is, doubtless, true; but Houses of Parliament have certain leading apartments within, which ought to be indicated by certain leading features without. They have a main entrance for the King, another for the Lords, and a third for the Commons; the two chambers already mentioned, which are main features; a library to each, with principal staircases, &c., which are additional ones; all these interior features ought to have been represented, or at least indicated, by features on the exterior; and this has been done to a certain extent in several of the designs; but in much the greater number it seems to have been totally lost sight of. It is only by considerations such as these, that any reason, independently of mere picturesque effect, can be rendered, either for breaks in the elevation, for towers in the sky outline, or for windows differing in dimension or proportion from the average forms.

Taking the whole of the designs into view, and testing them by the preceding remarks, with regard to symmetry and characteristic expression, the best design seemed to us to be that of Mr. T. L. Donaldson. In this, the main entrance is on the river front, and is characterised by a lofty spire surmounted by a statue; while the two chambers form two grand projections in the front line of the elevation, and each is characterised by a gable end, and a large cathedral-like window. The observer instantly recognises in these features the principal entrance of a magnificent public building, and the two principal apartments of that building, whatever may be their use. We say nothing respecting the minor apartments, in this or in any of the other designs, for these we did not look into; neither do we pretend to say whether the accessories to the two principal apartments, in Mr. Donaldson's design or any other, are well contrived; we merely speak as to our general impressions from leading features.

We might mention some other designs, in which the general principle developed by Mr. Donaldson has been followed, but with, as it appears to us, less success; but we shall not do so till we have examined them farther, lest we should be inadvertently unjust.

It appears clear to us, that the greater number of the authors of these designs are deficient in what we call a reasoning taste. Many have taken precedent as a guide for bringing together certain forms; and a still greater number seem to have had no other aim than that of producing a grand, rich, or picturesque effect in the exterior, without reference to what is within, to use, or to practicability. How any reasonable man could suppose that government would be justified in bestowing their approbation on designs exhibiting such numbers of gorgeous towers and spires, as do some of those in the exhibition before us, we cannot conceive. While we state this, we would not hesitate

at 100,000*l.* more or less, in the execution of a design worthy of the nation, whether Gothic or Grecian; but a number of those in this exhibition we should be sorry to see executed at any price.

The general impression which the whole has left on our minds is, regret that so much exertion was fettered either by the situation or the style. We certainly think a better design than any exhibited in these rooms might be produced in the Italian manner, and one which, we believe, would be far more suitable for the situation; for it is impossible to look at the perspective views of the designs before us, and see the manner in which the towers of Westminster Abbey are brought in, without feeling convinced, either that the new Houses of Parliament will be overpowered by the Abbey, or the Abbey by the new Houses of Parliament. The contrast that would have been produced by a building of modern architecture would have heightened the effect of the Abbey, while its own effect, by its proximity to that building, would have been increased. This subject has been ably treated by Mr. Fowler in our preceding volume (p. 391.); and some forcible observations on the subject, by an architect, one of the exhibitors, have been circulated in a printed paper, a copy of which was given us in the exhibition room, and from which we make the following extracts:—

"*An Exhibition is advertised of the Designs for the New Houses of Parliament;* and the address of the Committee of Management assumes that such an exhibition 'will show the state of the architectural talent of the country.' This is by no means true, as the unfortunate resolution of the Committee of the House of Commons limited the style to be employed to Gothic, or that nondescript, Elizabethan: it will only show the ingenuity with which the architects have tortured the forms of the ecclesiastical architecture of the 12th and 13th centuries to the purposes of a Senate House to be erected in the 19th.

"I only address myself to the style which has been *forced* upon the architects. I will neither seek favour with the Grecian by comparing, in the language of a lately published, and, in many parts, able pamphlet [See our Vol. II. p. 506.], an assemblage of Gothic buildings to a group of thistles, nor will I sacrifice to the Goth by the endeavour to lower Grecian art: each style may be judiciously employed. My business is with the resolution as it regards the very precise instruction, *to exclude all classic art.* Put simply and truly in this way, how monstrous, how barbarous, does it not sound!

"But the site demands it; the contiguity of similar examples would form a harmonious group. Had this reasoning always been admitted, should we now be enabled to admire the celebrated *façade* of the Louvre, the pride of Paris, the admiration of every traveller, directly in front of the Gothic church of St. Germain l'Auxerrois, which now stands as a barrier against the further encroach of barbarism on the elegant quarter of the Tuilleries? Should we be able to boast of the Banqueting House at Whitehall, a portion of an extensive palace which the refined taste of the unfortunate Charles I. began to erect on a spot which must, at that time, have been full in view of Westminster Hall and Abbey? The fine taste of that monarch saw no such reasons for fettering the genius of Jones with such obsolete forms. That the resolution could never have been canvassed, I am fully convinced. As in Committees, in more ordinary places, a resolution is sometimes conceded to a troublesome member, or made a compromise for some other favourite object, or is passed in haste at a late hour of a prolonged sitting, in some one of these modes must the resolution have been adopted; but, as I do not seek for errors without endeavouring to apply a remedy, I would direct Mr. Barry, the successful candidate, to prepare a classical exterior to his plan, divesting it, of course, of such excrescences as the style alone forced upon him, accompanied by a rough estimate of the difference of expense. As the economist will most assuredly find a diminution of at least one half by the adoption of the classic, so will the country be relieved from the stigma about to be fixed upon it. The arts of elegance will again show their smiling faces; sculpture and painting, now hiding themselves behind the Gothic buttresses of antique barbarity, will again

start forward, and clap their hands at the reviving prospect of encouragement and renown.

"But while, on the one side, I hear no argument for the Gothic but its uniformity and historical recollections, on the other side these are opposed by others which appear to me unanswerable. In opposition to uniformity is placed contrast, the very soul of harmony. For the monotonous continuity of unvaried forms are placed the variety and taste of new combinations; and it is asked, Where is this Gothomania to stop? Of course, all the vicinity is to be uniform; the front and return of the Law Courts are to be Gothicised; that nondescript building, St. Margaret's Church, must be uniform; the Sessions' House, too, should be made uniform and Gothicised; and Sir Christopher Wren's western towers of the Abbey should be made more pure to the style; and, though last not least, I cannot see why the bridge itself should not be pressed into the service, and complete the national group. When you have thus covered twenty acres with Gothic, where will the eye rest for repose, or the tortured sense escape from the contemplation of the angles, tracery, crotchets, and pinnacles of this forest of stone?

"To this principle of uniformity oppose the principle of contrast. The river front is a thing *per se;* no contiguous building opposes itself to the use of any style: that some Gothic roofs or pinnacles should be seen in the distance above it, can have no weight against its adoption. On the western front, I have stated the difficulty of making a uniform design, without incurring a most unwarrantable expense; but apply the principle of contrast, and the difficulty vanishes.

"I avail myself of the arguments of some of my friends on the question of historical recollections.

"If I pay a visit to Westminster Hall, I immediately recur to the time of William Rufus. If I enter Eltham or Crosby Halls, I carry back my recollection to the histories of the Seventh and Eighth Henrys: but will any historical recollection occur when I enter the new Gothic houses? Certainly not. The buildings insinuate a positive falsity. Is it not meant that the style that has been proposed should convey an idea of the antiquity of the institution; and that in those buildings, for hundreds of years, the Parliament of England assembled. But is not that notion palpably false? Do I not know, does not every schoolboy know, that at that time both Peers and Commons might be accommodated in any two of the largest Committee-rooms? Alas! the historical recollections will be with our posterity, who, some hundred years hence, will wonder at the folly of their forefathers in entailing upon them such a mass of unnecessarily expensive buildings for them to uphold.

"The battle has been fairly fought, and fairly won. Charles Barry is the victor. No one would for a moment dispute his claim; but I now call on Sir Robert Peel, Mr. Hope, and those gentlemen whose taste and education must have taught them to admire the elegance of the Greek, and the variety and probably more useful forms of modern Italian architecture, to propose that Mr. Barry should prepare such an exterior to his plan. Two arguments only oppose themselves to this: the expense and delay. The expense will add two hundred pounds to an outlay of half a million; the delay of six months may relieve ourselves and our posterity from ages of contempt, disappointment, and regret. — *W. B. London, February,* 1836."

We conclude this preliminary notice by recommending every young architect and amateur to visit this exhibition, and examine the designs in detail; observing how the same points of arrangement have been treated by different minds. Let a young man, for example, first examine how the two chambers have been placed relatively to each other, to the main entrance, and to the exterior walls, throughout all the different designs. Then let him take the general form of the chambers; next the approaches to them; then the rooms more immediately connected with them, such as the Speaker's room, the King's robing-room, &c. In this way, by taking one apartment at a time, and studying that apartment by itself, and relatively to the objects by which it is

surrounded, the mind will be most profitably exercised; and a person who had entered the exhibition rooms with no knowledge of the mode of arranging Houses of Parliament, and their requisite accessories, might, in a few hours, have their minds thoroughly imbued with the subject.

It would add greatly to the interest and usefulness of this exhibition, if a catalogue were published of the different designs; and if in that catalogue each architect were to explain his own design in his own manner. We hope that, at all events, this will be done, should the designs be finally published, whether according to Mr. Weale's mode (which, we hope, will be the case), or not. In the mean time, a descriptive catalogue would not interfere with such a publication, and it would add greatly to the interest of the exhibition. Besides the description of every design by its author, the catalogue ought to contain a copy of the general instructions given by the Committee to the competing architects. In our next, we shall publish an extract from the *Report of the Commissioners*, and examine their reasons for preferring the designs to which they awarded the premiums. — *Cond.*

The Royal Institution. —A subscription has been raised by the members for new fronting and beautifying their house; and Mr. Vulliamy, the architect, has presented the design, drawings, estimate, &c., gratuitously. (*Literary Gazette*, March 19.)

The Mode of heating the Elephant's House in the Zoological Gardens in the Regent's Park. — A mode of heating has been lately adopted with great success, in a new house prepared for the reception of the elephant in the Zoological Gardens, which appears well adapted for warming churches, chapels, and all other buildings having incombustible floors. It is thus described in the *Times*: — "It consists in a common brick drain, which is conducted under the floor around the interior of the building. At the commencement of it there is a hole in the floor to the depth of about 2 ft., such as would be provided for the sink to any common drain; and the other end of the drain, instead of terminating in a sewer, or cesspool, finishes in an upright chimney shaft. A small quantity of fuel is then thrown in what may be called the cesspool at the opening, and lit: the effect is surprising. The downward pressure of the air to the vacuum caused by the fire produces a draught which is equal to that of a furnace. All the smoke being driven down through the fire, is there consumed, and, with the body of heat, rushing through the horizontal drain for the length of 110 ft. before it reaches the upright or chimney shaft, all, or nearly all, the heat transudes through the floor, from which it ascends with as pure a warmth as that from the sun. We understand there is a floor of concrete nearly a foot in thickness over this drain, which, with the large quantity of humidity contained in it, must materially lessen the transmission of the heat: still the warmth is considerable." — *Frederick Lush. Hoxton, January* 23. 1836.

Equestrian Statue of King George the III. —Foundations are being prepared in Pall Mall, and on Waterloo Place side, for an equestrian statue of George III., which is to be of bronze, and mounted upon an appropriate pedestal. — *Tyro. Wilmington Square, March* 1. 1836.

The New Club House in Pall Mall is now finished, and forms rather an interesting architectural feature: it is in the Grecian style, and of two stories in height; the lower story being of the Ionic, and the upper story of the Corinthian order. The balcony to the upper story has an unfinished appearance; and the space between the top and bottom rails is so great, that it appears as if either the bars had fallen out, or that the smith had forgotten to put them in. The hall, staircase, and the interior fittings, are very handsome. — *Id.*

The New Cattle Market, Islington. — Since passing the bill for the establishing of this market, great progress has been made towards its completion. The interior arrangements are nearly finished; and there is one thing worthy of notice, which will make this market very superior to that of Smithfield; viz. to each pen is a trough well supplied with water. Many of the houses

forming the frontage to the market are being erected; and some of them will, in the course of a few weeks, be covered in. When the market is completed, and established, it will not only be a great improvement, by the removal of a nuisance from the city, but quite an architectural feature to this part of the town, and reflect much credit on its proprietor. — *Id.*

Southwark. — New parochial schools are in contemplation, to be erected in the Borough Road, and for the accommodation of 300 boys and 150 girls. The total cost of the building is to be 1200*l.* — *Id.*

Hampshire. — Southampton. After boring to the depth of 520 ft., the last 30 ft. through a bed of chalk, a spring of the purest water has been obtained, adequate to the long wished for supply of the town of Southampton. — *Id.*

Middlesex.—Tottenham. A new school, situated on Scotland Green, Tottenham, has recently been completed, from the designs and under the superintendence of Mr. Angel; who has displayed much originality in the external composition of the building, although it partakes of the old English style of architecture. The builder was Mr. Miers of Tottenham.

A new Chapel of Ease, in the pointed style of architecture, situated on Tottenham Green, has also lately been erected. The interior is both light and pretty: it has but one gallery, which is situated at the west end; the children occupy part of it; and, when the parish can afford it, an organ is to be placed there. The external design is not so well arranged: for the purpose of making the chapel more prominent, the gable ends were carried up many feet above the roof: the consequence is, that, at a short distance from the building, it has the appearance of not having a roof; and, until you retire a greater distance, you cannot perceive the roof.

In various parts of the village of Tottenham, a good deal of building, considering the size of it, has been going on. Silk mills of a large size have lately been completed by Mr. Herbert of Tottenham, who has been his own architect. He has also built various small houses for his workpeople; and, early in the spring, it is his intention to build a dwelling-house for himself, to be situated near the mills. In other parts of the village, many old wooden buildings have been taken down; and fourth-rate houses, of a town-like character, have been erected in their place. It is a pity that these box-like edifices should be brought into villages like this, when the old English style, or the pointed style, is so much better adapted. in fact, I am well convinced, that, if the owners had in their possession your invaluable *Encyclopædia of Cottage, Farm, and Villa Architecture*, they would not have preferred these ill-looking domiciles. — *Id.*

Somersetshire. — Bath. A new bridge, from the designs and under the superintendence of Mr. G. P. Manners, is being projected from the North Parade to the Pulteney Road, over the river Avon. Mr. David Aust, builder, has undertaken the various works. This bridge will be a great accommodation to persons going from the Parade to the Pulteney Road; and, as much money is to be expended in its erection, it will form a very elegant architectural improvement. The present mode of passing the river at this point is by a ferry-boat. — *Id.*

Art. III. *Retrospective Criticism.*

Errata.—In p. 69., in three places, for "curved," read "curbed:" the same msitake occurs in the General Index of Vol. I.—*F. Lush. February* 29. 1836.

More Competition. (Vol. II. p. 481.)—As another notable specimen of the mode in which competitions are managed, I would instance the invitation to architects to send in designs for the Proprietary School about to be erected at Islington. The advertisement appeared in the papers on the 12th of February last, and the drawings were to be sent in on the 25th; thus allowing barely *twelve days* for preparing a design: a most inadequate space of time, even supposing that a person could devote the entire interval to the purpose. Were he otherwise totally unemployed, an architect might possibly complete the requisite number

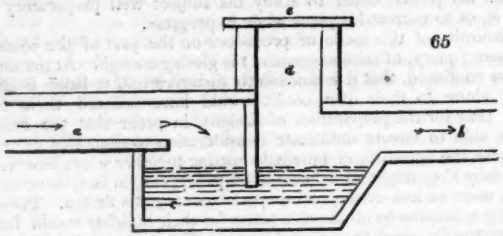
of drawings within that short compass of time; but he would be obliged to adhere to the first ideas that presented themselves; for, most certainly, it would be out of his power either to study his subject well preparatory to commencing it, or to correct his plans while in progress.

The absurdity of this mode of procedure on the part of the committee of management (query, of mismanagement) is glaring enough. At the same time, it must be confessed, that it is sufficiently disinterested, it being evident that a regard alone to their own credit would have induced them to allow far more time for the preparation of designs, in order that the competitors might be able to devote deliberate consideration to their subject, instead of being under the necessity of hurriedly putting together what, however neatly and tastefully they might be delineated on paper, can, in fact, be no more than sketches, more or less crude and imperfect as regards design. Persons who were really solicitous to obtain able plans for their building would hardly act so preposterously, since they must be aware that no one, who had any other engagements to attend to, would submit to the inconvenience they so arbitrarily impose; more particularly for so slight an inducement as the mere chance of obtaining a premium of *twenty guineas*. If it be absolutely necessary that the designs should be sent in on February 25., why were not architects apprised of it two or three months earlier? Hardly is it possible to assign any reasonable cause for such precipitation; and, indeed, it almost looks as if they had actually fixed upon their architect, and only wanted to see whether they could obtain from other quarters some ideas that might possibly enable him to improve upon his own. — *Y. Y.*

The Knowledge of Perspective among Architects. — It is rather marvellous that architects should be so much "out at sea" on the subject of perspective. I quite agree with Scepticus (Vol. II. p. 358.) as to the necessity of meeting the difficulty at the first outset; and should be obliged if he would favour the world with his method of dispensing with vanishing points, when they fall at an inconvenient distance. I have used Nicholson's centrolinead, and sometimes a long ruler, with a D centre to confine the centre pin; but, in general, three distinct instruments are required for a large drawing, as a great loss would occur in shifting the instruments after they are once set, besides the risk of inaccuracy. Writers on perspective do not appear to me to have laid sufficient stress upon the difference between the points of sight and distance being fixed, in contradistinction to their being settled at the will of the artist. The beautiful views in Britton's *Public Buildings of London* are instances where the points of sight and distance are necessarily fixed. Sufficient importance is not attached to having the point of sight opposite to the centre of the picture. Mr. Nicholson says, "The nearer the foot of the perpendicular is to the middle part of the outline, the more agreeable the picture will be." In my view, it is not only more agreeable, but more correct to a common observer. An ignorant person cannot be brought to believe that perspective to be correct, which is not only greater than the original, but is rendered more apparent, as in the case of towers and columns, &c., being greater in their horizontal section the nearer they approach the vanishing point, and, conversely, the farther from the eye: yet such is the case where the point of sight is very oblique to the centre of the picture. I hand you these remarks with diffidence, fearing my expressions may not be strictly mathematical, although I can demonstrate the subject practically. — *W. Thorold. Norwich, January*, 1835.

Air-Trap. — A Junior (Vol. II. p. 330.) finds fault with the air-trap described by Mr. Milne (Vol. II. p. 179.); but, to my mind, it will answer the purpose it professes to do, namely, to prevent smells, &c. A Junior suggests that the dipstone *a* should be left clear of the cover *b* (Vol. II. fig. 167. p. 330.), which renders it entirely useless as an air-trap; and, in point of a vermin-trap, Mr. Milne's method appears to me decidedly the preferable one of the two; but I think that both are defective in a very essential particular. I have executed drains similar to that shown in *fig.* 65., in a manner which effectually prevents vermin from passing the trap, notwithstanding their diving under the

dipstone, which they frequently do. In *fig.* 65., *a a* represent the drain, the bottom of which is straight or circular, as the case may be; but it projects at



b, over the water in the trap *c*, from 3 in. to 6 in., which prevents the vermin from passing one way, as will be perceived. The level of the water in the trap is several inches below the under side of the bottom of the drain; and it will be observed, by the direction of the arrows, the way I suppose the water to run in the latter. Although I have said that the bottom of the drain is straight or circular, I do not mean that it is indifferent which method is observed: but we are sometimes forced to bend to circumstances, and to work so as to suit our employer's pocket, or his inclination. I once employed the above method where the bottom was flat, being sunk out of the solid rock. The drain was 4 ft. by 2 ft. inside, and of sufficient height for a man to walk in it to clean it out. The entrance was by a ladder through the trunk *d*, the top of which was covered in with a flat stone *e*, and was 2 ft. below the turf. This drain acts very well, and is still in operation under the terrace in front of a gentleman's house. — *H. A. R.*

Art. IV. *Queries and Answers.*

The best general Work on Architecture for a Beginner (Vol. I. p. 320.) is the 3rd edition of Nicholson's *Principles of Architecture*, 1827, in 3 vols., and published at 3*l.* 3*s.*, but may now be had for 2*l.* of any architectural bookseller; and, sometimes, may be purchased at a sale for much less. As a supplement to this work, containing many excellent examples on shadows, is Gwilt's *Sciography; or, Examples of Shadows:* the 3d edition may be had for about 7*s.* — *Tyro. Wilmington Square.*

Windows. (Vol. I. p. 280.) — If at any time raising the lower edge of windows will prevent the chair-backs from being disfigured, there is not much doubt as to its being a good plan. Whether it be better to have windows reaching to the ground or not, depends upon circumstances. In my opinion, if your drawingroom be situated at the back of the house, and overlooks a lawn, flower-garden, &c., it adds to the liveliness of the room to have the windows reaching to the ground; but, on the contrary, if the views at the back are not so agreeable (as is often the case in London), I should recommend that the windows be not continued to the ground. — *Id.*

Sliding Shutters. — Will any of your correspondents oblige me with the details of the best way of hiding the lines of sliding shutters, which are very frequently hung with pulleys, where there is not sufficient thickness of wall to admit of splayed shutters to the inside of the sash frames? The writer wishes both the lines and shutters to be out of sight in the day-time; the latter, of course, to slide down the window back.—*Eboracum. November*, 1835.